

Quiltmaker®

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no. 23 early summer '91

13 project patterns

THE PATTERN MAGAZINE FOR TODAY'S QUILTERS



• all patterns full-size and ready to use • quiltmaking lessons • Cow Over the Moon mobile & quilt duo • clever tricks for easy sewing • and much much more!



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When Judy and Marlene coordinated the quilt for the San Fernando Valley Quilt Association's fund raising project, they were concerned about the quality of the materials to be used. That is why they selected a Poly-fil batting to complete this special Compass Rose quilt. Poly-fil brand Traditional, Low-Loft, Extra-Loft, and Cotton Classic battings are superior in quality and made to last for generations. Ask for them by name and make Poly-fil your choice for quality.

Quilt: Designed by Judy Mathieson and Marlene Peterman
Pieced, Appliqued and Quilted by the San Fernando Valley Quilt Association
Batting: Poly-fil Low-Loft



For pattern information write:

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P.O. Box 1130, Danbury, Connecticut 06813

Founder and Editor in Chief

Bonnie Leman

Art & Production Director

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Managing Editor

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Design Credits: The Garden Path: Mollie Fish; Beautiful Dreamer, Hey Diddle Diddle: Kathryn W. Wright; Bright Nights, Evening Star: Sue Ficca; Playful Pinwheels: Jan Hinshaw; Morning Glory: Yoshiko Taniuchi; Flower Bower, Love Baskets: Mary L. Austin; Starburst: Elizabeth Anderson; Star Flower, Give-and-Take: Theresa Eisinger; Dandelion Wine, Blossomtime: Marla G. Stefanelli; Lilac Time: Pat Madorin.

Contributing Quilt Makers: Pat Allen (Bright Nights, piecing); Wilma Allen (Playful Pinwheels); Jonna Castle (Hey Diddle Diddle); Mollie Fish (The Garden Path); Linda Holst (Beautiful Dreamer); Carolee Miller (Give and Take); Shirley Wegert (Bright Nights, quilting, and Love Baskets).

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READER SERVICE: Readers' questions about individual pattern-collecting or quiltmaking projects cannot be answered unless they include a stamped, self-addressed envelope. All such requests should be sent separately from other correspondence and directed to the Reader Service Department.

no. 23 **Quiltmaker**® early summer '91

THE PATTERN MAGAZINE FOR TODAY'S QUILTERS

PATTERN KEY



Easy for beginners; a breeze for more experienced quilters.



Still easy; may take longer. Don't hesitate—just follow the directions.



Probably not for beginners. A challenge, but worth it!

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GIVE-AND-TAKE
page 34: E, G, R, and Z



LILAC TIME
page 32: F, I,
J, L, O, U, and CC

GARDEN PATH
page 6: Packet #1

Dear Readers:

Welcome to Early Summer '91, *QUILTMAKER's* 23rd collection of quilts. You will find much to muse about, designs we hope will stir your thoughts and set you to dreaming. There are quilts alluding to bright nights and starry skies, burgeoning gardens, baskets and blooms, old ballads and nursery rhymes, and good times filled with the give-and-take of family and friends.

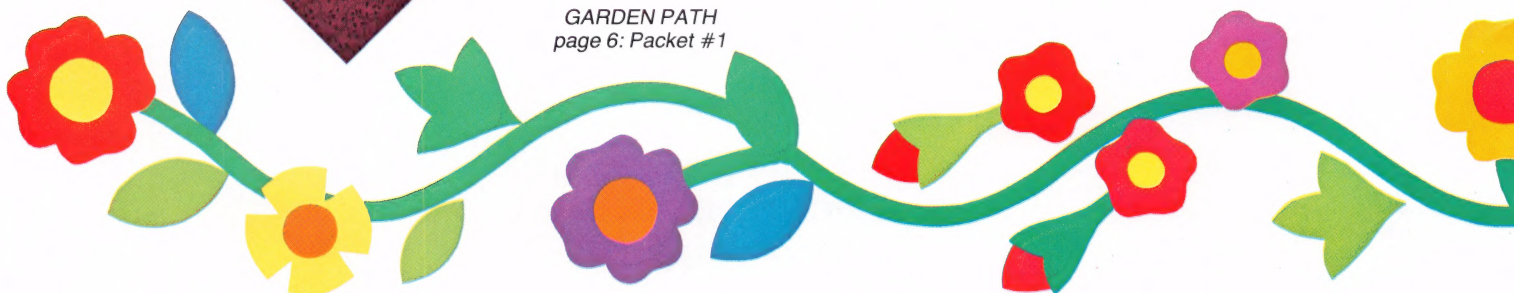
In all, the collection offers 17 patterns including a full dozen quilts, several original quilting motifs to use with specific new quilt patterns or for completing other tops in need of that just-right touch, and a Small Wonder project that is certain to make you smile.

For beginners—or for anyone who wants an easy project that can be made quickly—the one-spool Bright Nights is a quilt you will enjoy. Our Sew Simple featured quilt for summer, it has illustrated instructions carefully prepared to help you every step of the way. You can create a fireworks display of your own by making it with bright multicolored stars as pictured in the quilt on page 10. Or, if you prefer a more traditional look, consider a scrappy-print version on a sky-blue background as shown in the color-and-fabric option on page 5.

Give-and-Take, another easy one-spool quilt, is an ideal choice for a beginner who has a supply of scraps to draw from, or who finds the idea of accumulating scraps while piecing a bed-size quilt a pleasant, practical, old-timey way to begin. Note that this super-easy pattern takes on a completely different look when you use only two colors—a dark print of each color, a medium print in one color, and a light print in the other—as shown above left.

Two patterns in this collection rate one-and-a-half spools as they are easy to make but require added techniques. One is Love Baskets on page 36, a sentimental charmer that was machine pieced and hand appliqued. Our quiltmaker used the strip-piecing method described on page 43. You may choose to follow that timesaving method, too, or you can make the blocks in the traditional manner either by hand or by machine piecing.

The other quilt in that easy-to-make range is Hey Diddle Diddle, our juvenile pattern for Early Summer. The quilt pictured on page 16 was machine appliqued using a zigzag stitch to define the shapes and give them a coloring-book look, then machine pieced and hand embroidered. Our pattern editor, Vivian Ritter, created the matching over-the-moon mobile on page 17 for this issue's Small Wonder, giving you a delightful duo to



make for some lucky child or as a shower gift that is sure to please the expectant mother and add significantly to the party's merriment.

Five quilts are in the mid-range of difficulty. Three of them are pieced geometric patterns; two include fresh and original floral appliques. And for those of you looking for patterns that will increase your quilting skills, we offer three quilts at the three-spool level: Beautiful Dreamer, Playful Pinwheels, and Dandelion Wine. While they are more difficult, we have focused on providing extra help with the trickier aspects of piecing them. The special feature on page 29 gives instruction on setting in patches, aligning seams, and adding on patches in a hexagonal design. Another plus: The need to set in a patch in the Triple Link Chain block (this issue's Timeless Treasure quilt on page 24) has been eliminated entirely with the special feature's illustrated explanation of the partial-seaming technique.

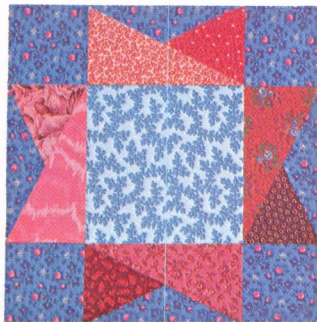
Our summer collection includes four winning designs by readers: The Garden Patch, our cover quilt, by Mollie Fish of Corvallis, Oregon; Playful Pinwheels by Jan Hinshaw of Lyons, Colorado; Morning Glory by Yoshiko Taniuchi of Bethesda, Maryland; and Starburst by Elizabeth Anderson of Marengo, Illinois. If you enjoy originating designs or devising new variations of traditional patterns, please read about the *QUILTMAKER* Design Contest on page 38 and consider entering our quarterly competition. Next issue we could be featuring a design of yours!

We enjoy reading your letters and seeing the results you achieve using *QUILTMAKER* patterns. In each issue we share some of the quilts readers have made. Three quilts along with the quiltmakers' comments are presented in *Stitch & Show* on page 38.

If you are a new reader, we encourage you to read the General Instructions on page 44 for an explanation of how to use *QUILTMAKER* patterns and to answer questions you may have about making a quilt. Note that fabrics used in many of the quilts in this issue are available in Material Pleasures on pages 46-47. And for those of you who have requested other color and fabric suggestions, our artists have created other quilt-block treatments pictured here.

We hope you will find just the right quilt design among the Early Summer '91 patterns for your next project. We believe you will enjoy working with *QUILTMAKER* patterns, and we know you will enjoy using—or giving—your quilt!

THE EDITORS

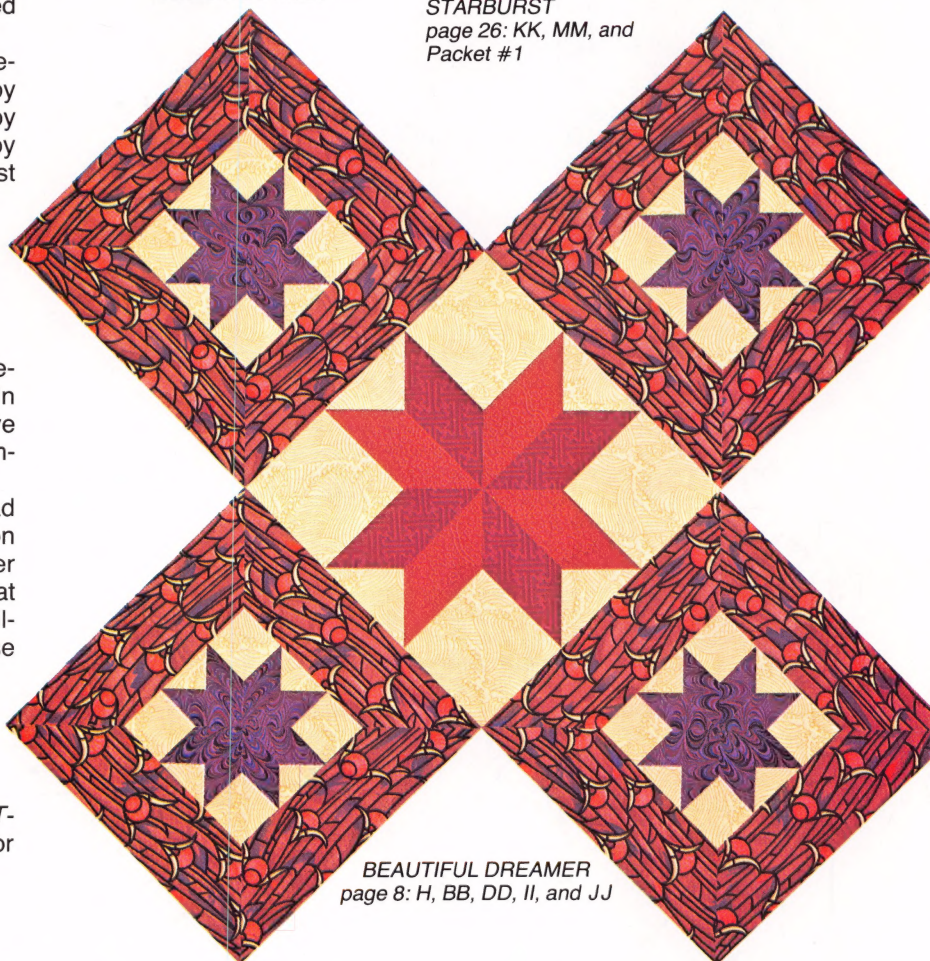


BRIGHT NIGHTS
page 10: Q, X, and Packet #2

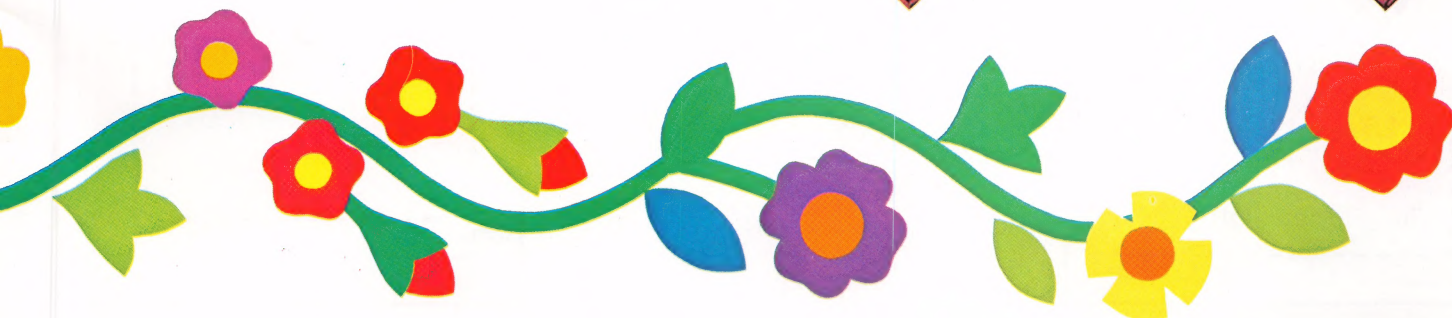
Letters indicate fabrics
on pages 46-47 from which
blocks were made.



STARBURST
page 26: KK, MM, and
Packet #1



BEAUTIFUL DREAMER
page 8: H, BB, DD, II, and JJ



THE GARDEN PATH



Our Early Summer '91 cover quilt combines the satisfying elements of a Trip Around the World with a graceful serpentine vine of rosy-pink flowers. Designed and sewn by Mollie Fish of Corvallis, Oregon, The Garden Path is a winner in QUILTMAKER's quarterly design contest. The elegance of the applique and plenty of quilting add substantially to the quilt's style and charm.

QUILT SIZE: 53½" x 53½"

Wall Quilt

YARDAGE: (44" fabric)

#1 Cream Print 2¼ yds.

2 border strips☆ 8½" x 54"

2 border strips☆ 8½" x 38"

binding 6¾ yds. x 1½"

72 A, 56 B, 4 C

#2 Lt. Pink Print ¾ yd.

80 A

#3 Med. Pink Print ¼ yd.

16 A, 12 I

#4 Dk. Pink Print ½ yd.

64 A, 20 N, 12 F

#5 Red Print ¼ yd.

33 A, 12 J

#6 Dk. Red Print ¾ yd.

36 A, 16 K, 20 M

#7 Lt. Green Print ¾ yd.

52 A, 12 D

#8 Med. Green Print . . . ¾ yd.

28 A, 12 H, 12 Hr, bias strip for vines 1½" x 7½" yds., 8 bias strips 1" x 2½"

#9 Dk. Green Print ¾ yd.

40 A, 16 L

Gray/Green Print ¼ yd.

12 E, 4 bias strips 1" x 2½"

Yellow Print Scrap

12 G

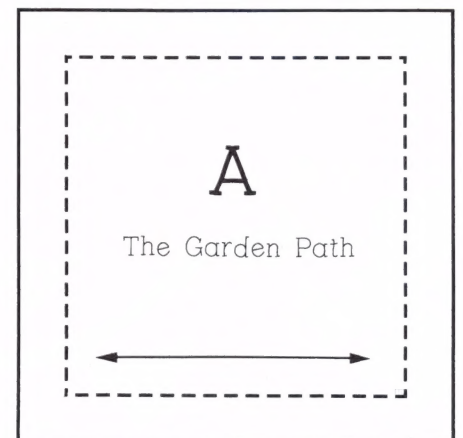
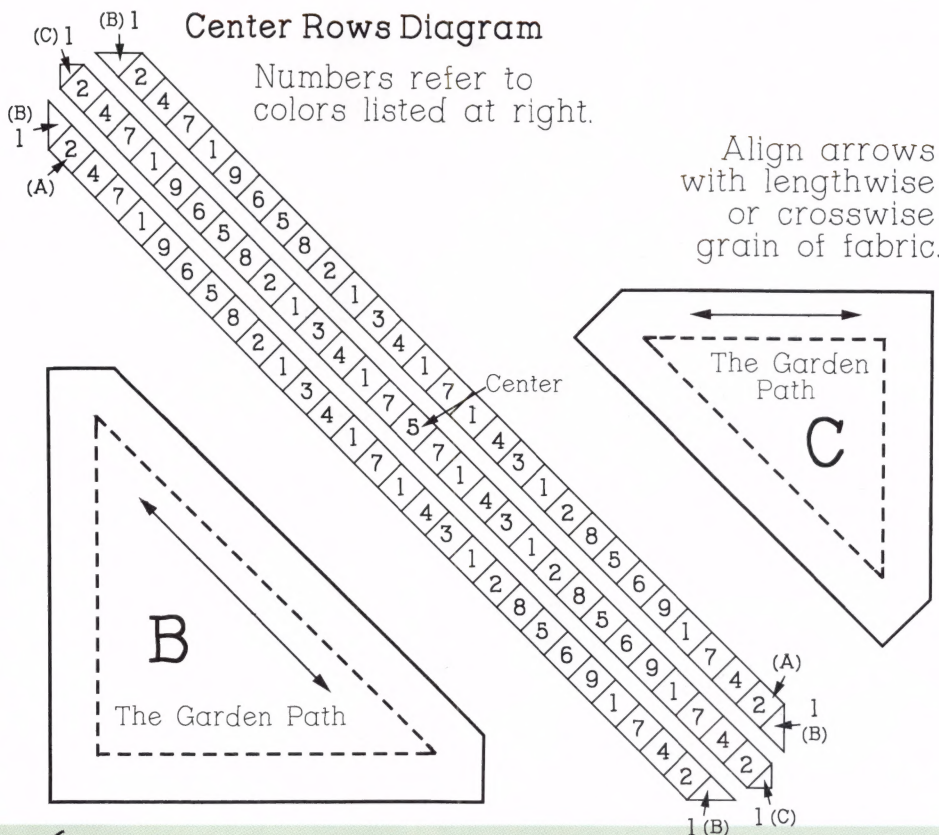
Lining 3¾ yds.

Batting 57½" x 57½"

TECHNIQUES: machine piecing, hand applique, hand quilting.

☆ See the boxed copy on page 44.

Assembly is on page 39.



Border Diagram

□ = 1"

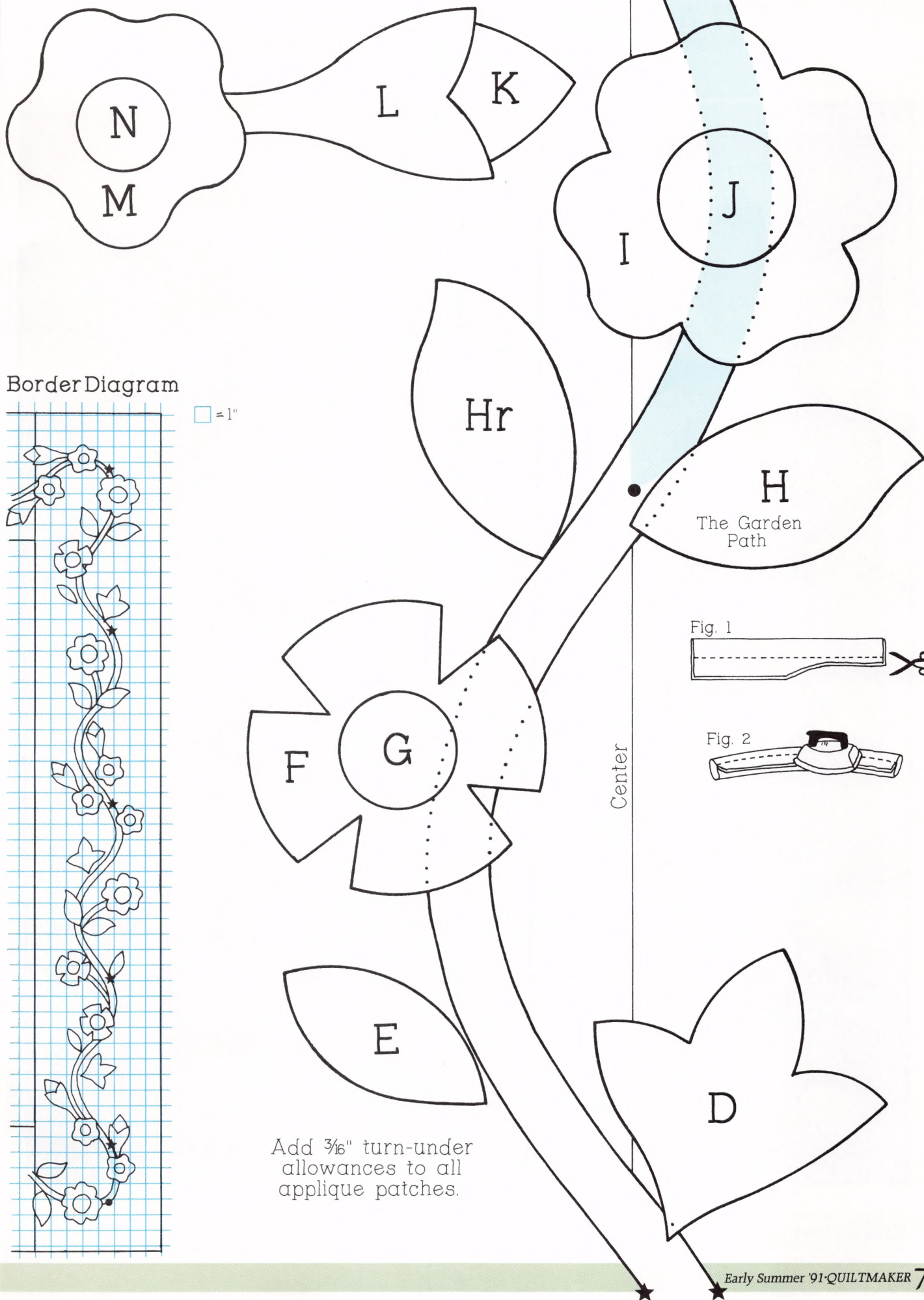
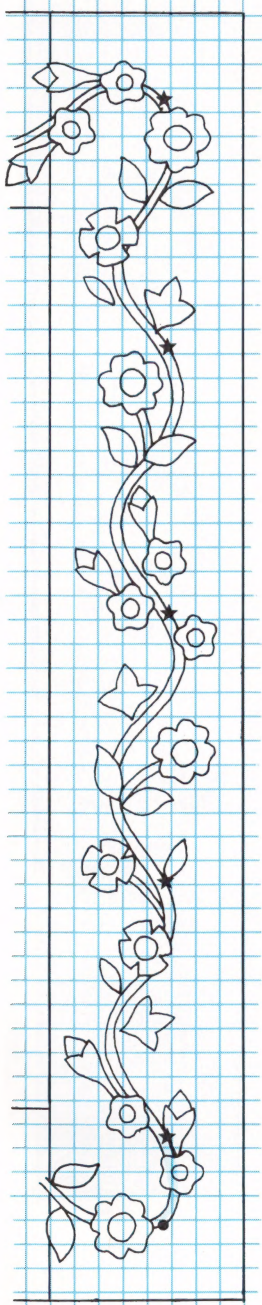


Fig. 1

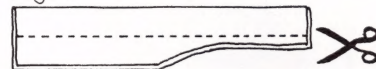
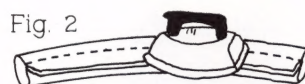


Fig. 2



Add $\frac{3}{16}$ " turn-under allowances to all applique patches.

BEAUTIFUL DREAMER



If ever a quilt could foster dreams of starlight and dewdrops and offer quiet respite from the cares of the day, it would be the pastel beauty pictured above. The star points will take time and careful attention, but with the piecing help on set-ins given on page 29 in the special feature, Tricks for Tricky Piecing, you will be well prepared to make a Beautiful Dreamer of your own.

BLOCK SIZE: 9"
QUILT SIZE: 88" x 106"
 Queen/King Comforter

QUILT REQUIRES:

32 Y Blocks, 48 Z Blocks

YARDAGE: (44" fabric)

White Print 4 $\frac{1}{8}$ yds.

2 border strips★ 3" x 107 $\frac{1}{2}$ "

2 border strips★ 3" x 89 $\frac{1}{2}$ "

80 B, 160 C

Yellow Solid 5 $\frac{1}{8}$ yd.

120 E

Yellow Print 5 $\frac{1}{8}$ yd.

120 Er

Pink Print 1 yd.

80 Ar

Pink/Blue Print 2 $\frac{1}{8}$ yds.

80 A, 36 H, 8 I

Aqua Print 3 $\frac{1}{8}$ yds.

32 D, 88 F, 176 G, 18 H

Teal Print 4 $\frac{3}{4}$ yds.

2 border strips★ 1" x 108 $\frac{1}{2}$ "

2 border strips★ 1" x 102 $\frac{1}{2}$ "

2 border strips★ 1" x 90 $\frac{1}{2}$ "

2 border strips★ 1" x 84 $\frac{1}{2}$ "

binding 11 $\frac{1}{4}$ yds. x 1 $\frac{1}{2}$ "

48 D, 32 F, 64 G

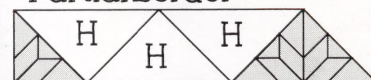
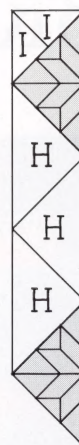
Lining 8 $\frac{1}{8}$ yds.

Batting 92" x 110"

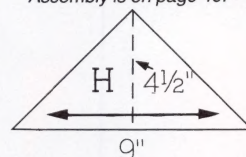
TECHNIQUES: machine or hand
 piecing, machine or hand quilting.

★ See the boxed copy on page 44.

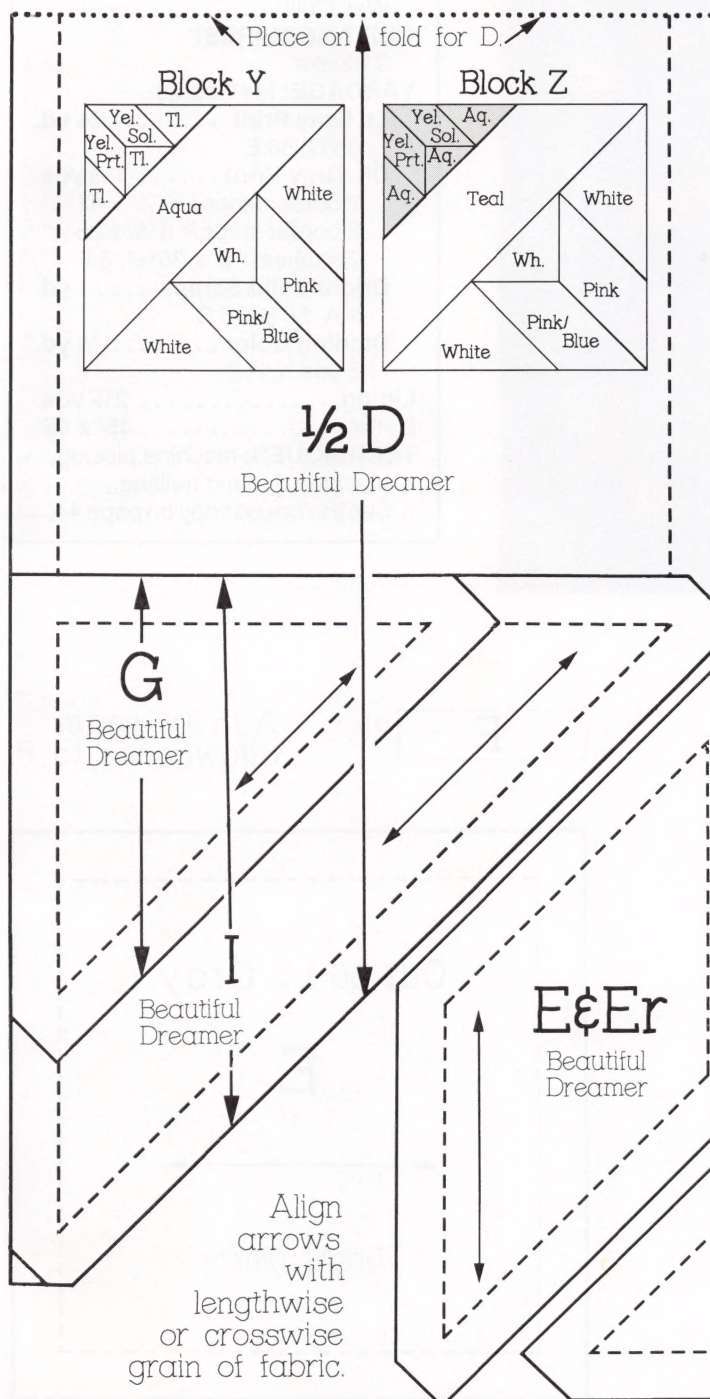
Partial Border



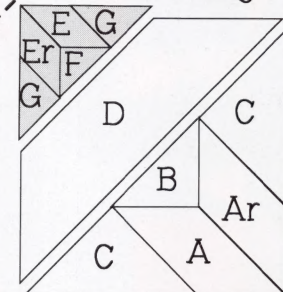
Assembly is on page 40.



Add 1/4" seam allowances to H.



Block Y & Z Piecing



Beautiful Dreamer

Beautiful Dreamer

Beautiful Dreamer



BRIGHT NIGHTS

WITH EVENING STAR QUILTING



Bright Nights with its multi-colored stars beaming in a nighttime sky will add a cheery touch to an office, entry, or family-room wall. Or, considering how much children love bright colors, position your stars on a white-grounded juvenile print and make an instant hit with a favorite someone in the nursery set. It's so easy to make with our step-by-step illustrated help, you can stitch one together in a twinkling.

BLOCK SIZE: 10"

QUILT SIZE: 41" x 41"

Wall Quilt

QUILT REQUIRES:

9 Blocks

YARDAGE: (44" fabric)

Lt. Gray Print $\frac{5}{8}$ yd.

36 C, 36 E

Dk. Gray Print $1\frac{3}{8}$ yds.

2 border strips ☆ $3\frac{1}{2}$ " x $41\frac{1}{2}$ "

2 border strips ☆ $3\frac{1}{2}$ " x $35\frac{1}{2}$ "

2 sashes ☆ 3 " x $35\frac{1}{2}$ ", 6 F

Bright Solid Scraps 1 yd.

9 A, 36 B, 36 D

Binding Color $\frac{1}{2}$ yd.

5 yds. x $1\frac{1}{2}$ "

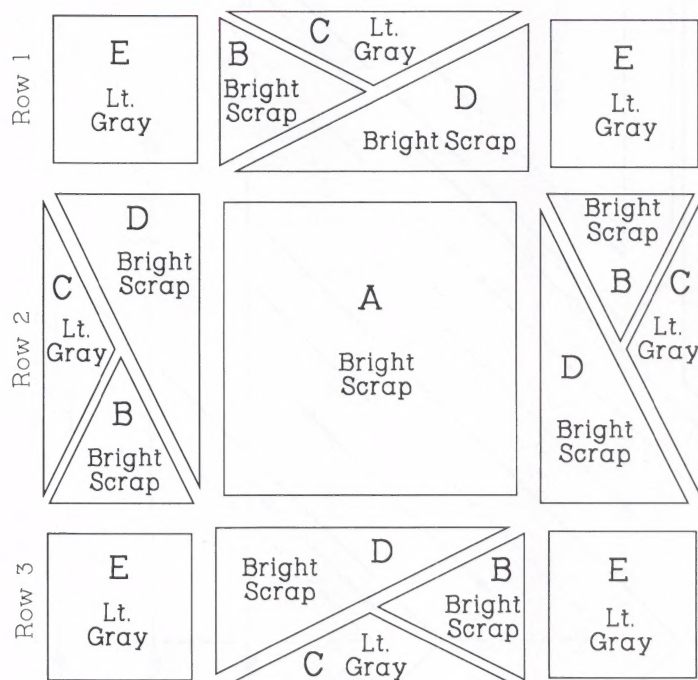
Lining $2\frac{5}{8}$ yds.

Batting 45 " x 45 "

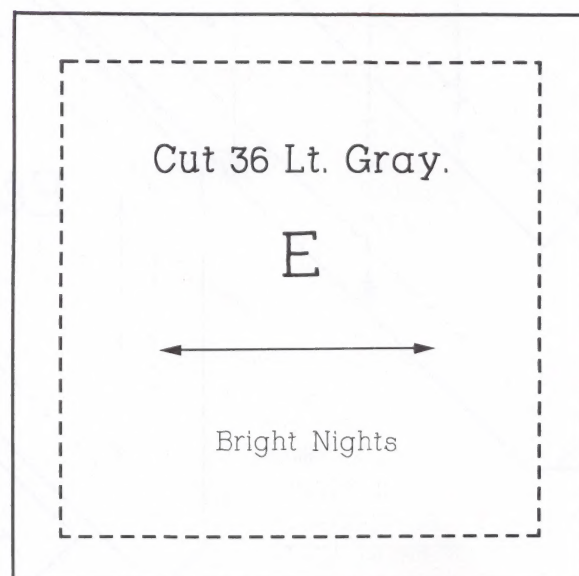
TECHNIQUES: machine piecing,
machine or hand quilting.

☆ See the boxed copy on page 44.

Block Diagram



Add $\frac{1}{4}$ " seam allowances to F.





1. Read the General Instructions on page 44.

2. Cut out all pieces listed in the box on page 10 and also marked on each patch. (Some patches are shown on page 12.)

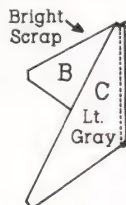
3. Block Piecing

Lay out pieces for a block as shown in Block Diagram on page 10.

Make $\frac{1}{4}$ " seams when sewing all patches.

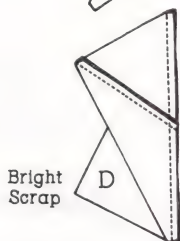
Sew B's to C's in pairs.

Press seam allowances toward B's.

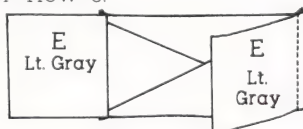


Sew D's to B/C's.

Press seam allowances toward D's.

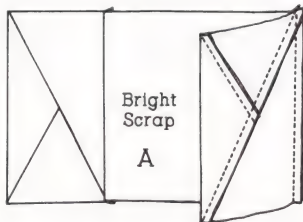


Sew a B/C/D unit between two E's for Row 1.
Repeat for Row 3.



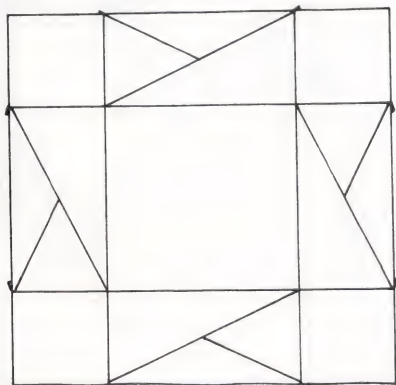
Press allowances toward E's.

For Row 2, sew an A between 2 B/C/D units.



Press allowances toward A.

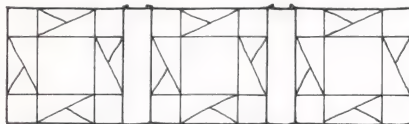
Sew rows together, matching seams. Press seam allowances toward center of block. Make 9 blocks.



Be careful not to stretch patches when pressing blocks.

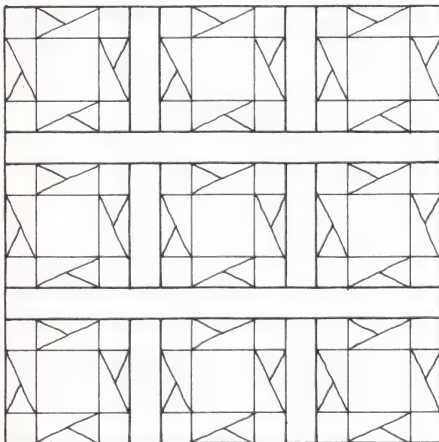
4. Quilt Assembly

Sew 2 F's (short sashes) alternately with 3 blocks. Repeat for 2 more rows.



Press allowances toward sashes.

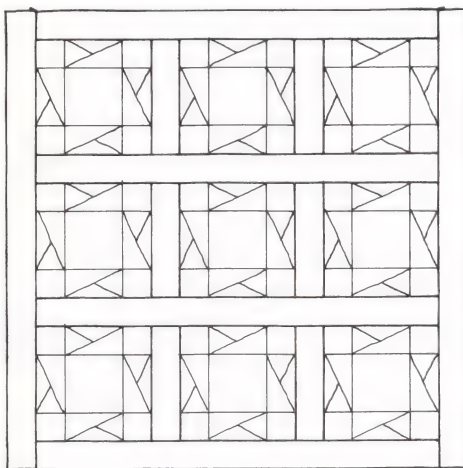
Sew rows together alternately with 2 long sashes.



Press allowances toward sashes.

5. Borders

Sew a short border to top of quilt and sew remaining one to bottom. Press allowances toward borders.



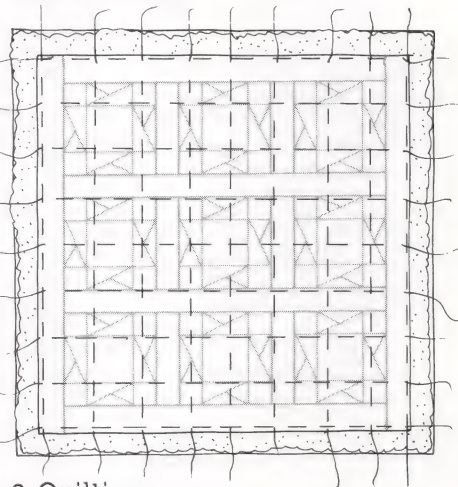
Sew a longer border to each side of quilt. Press allowances toward borders.

6. Marking Quilting

Lightly trace Evening Star Quilting motif (from page 12) in A's.

7. Quilt Sandwich

Place lining wrong side up on a clean floor. Hold in place with small pieces of masking tape. Smooth on batting and pieced top. Starting in center, baste through all layers every 4"-6" horizontally and vertically.



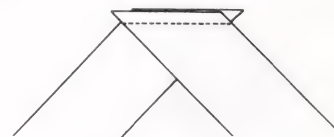
8. Quilting

See the General Instructions on page 44 for tips on hand quilting.

Quilt motifs as marked in A patches. Quilt in-the-ditch around all other patches and borders.

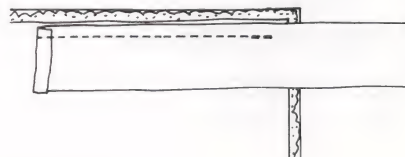
9. Binding

Cut random lengths of $1\frac{1}{2}$ " wide straight-grain strips from bright solid scraps. Cut a 45° angle at each end and sew a $\frac{1}{4}$ " seam as shown.

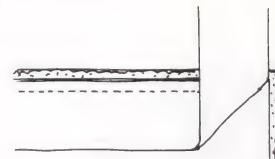


Sew strips end to end until binding is 5 yards long. Fold under one end of binding $\frac{1}{4}$ ".

Beginning in the middle of one side, sew binding to front of quilt, $\frac{1}{4}$ " from edge. Stop and backstitch $\frac{1}{4}$ " from end of quilt top. Remove needle from quilt.

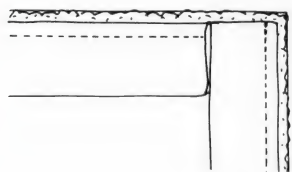


Fold binding up.



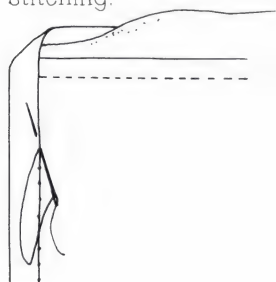
Continued on next page.

Fold back down, even with edges of quilt top. Backstitch and begin stitching at edge of quilt.



Repeat at other three corners. Cut off excess binding so that ends overlap $\frac{1}{4}$ ".

Turn binding to back of quilt. Turn under $\frac{1}{4}$ " and blindstitch to lining, covering previous stitching.



Fold corners and secure with extra stitches.



10. Label

On a separate piece of fabric, embroider or write with a permanent pen your name, date, and any other information you wish. Sew label to quilt lining.

Bright Nights

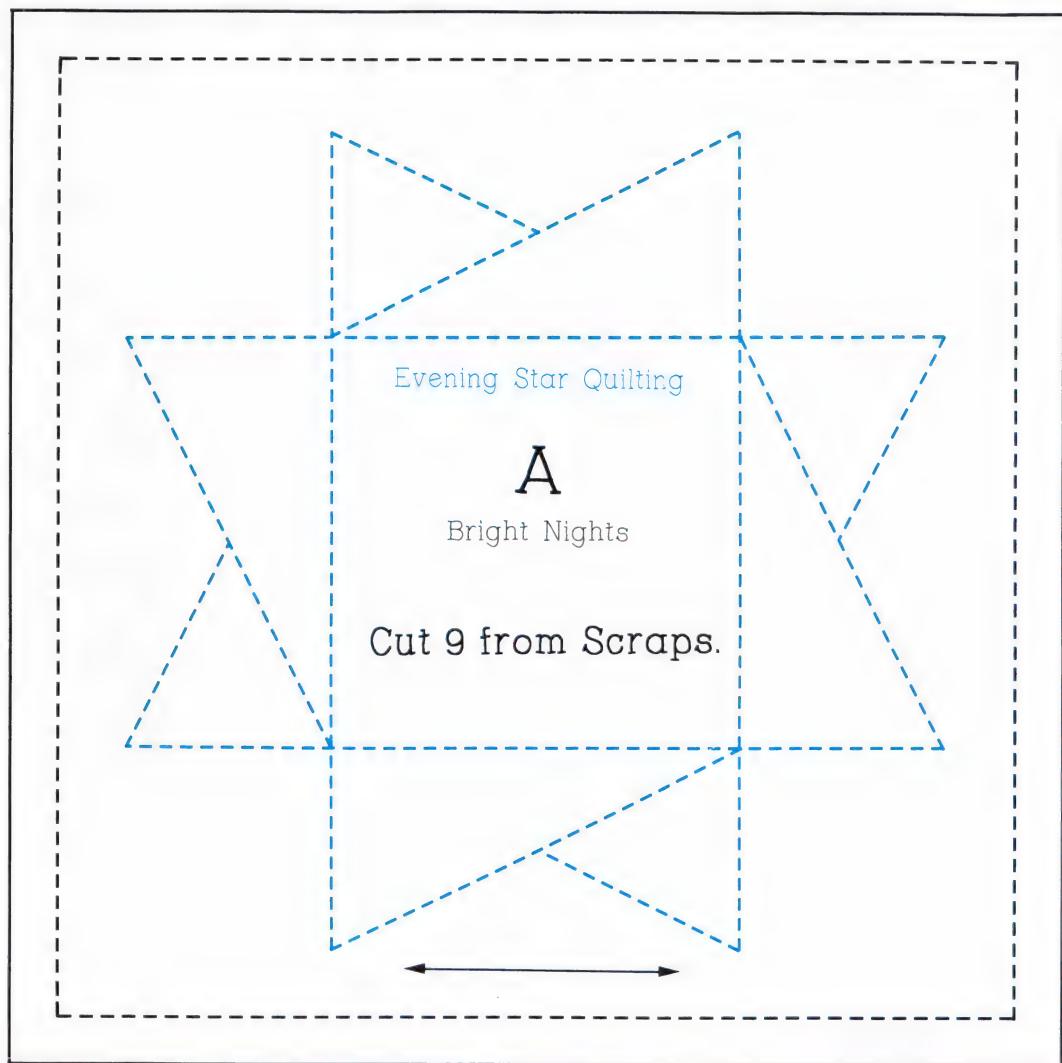
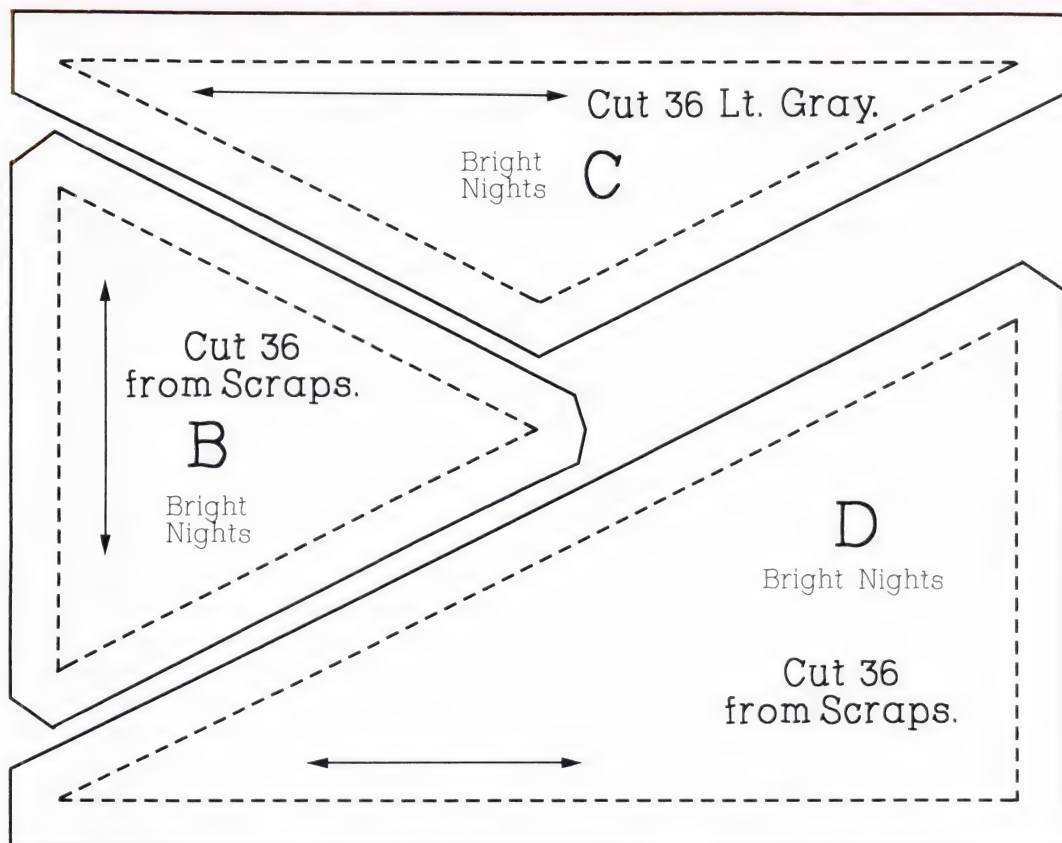
Designed by Sue Ficca

Pieced by Pat Allen

Quilted by Shirley Wegert

1991

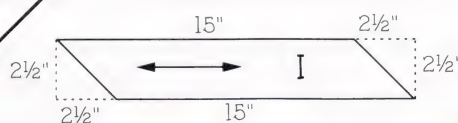
Align arrows with lengthwise or crosswise grain of fabric.



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More patterns
for Playful
Pinwheels are
on page 15.

Add 1/4" seam allowances to l.

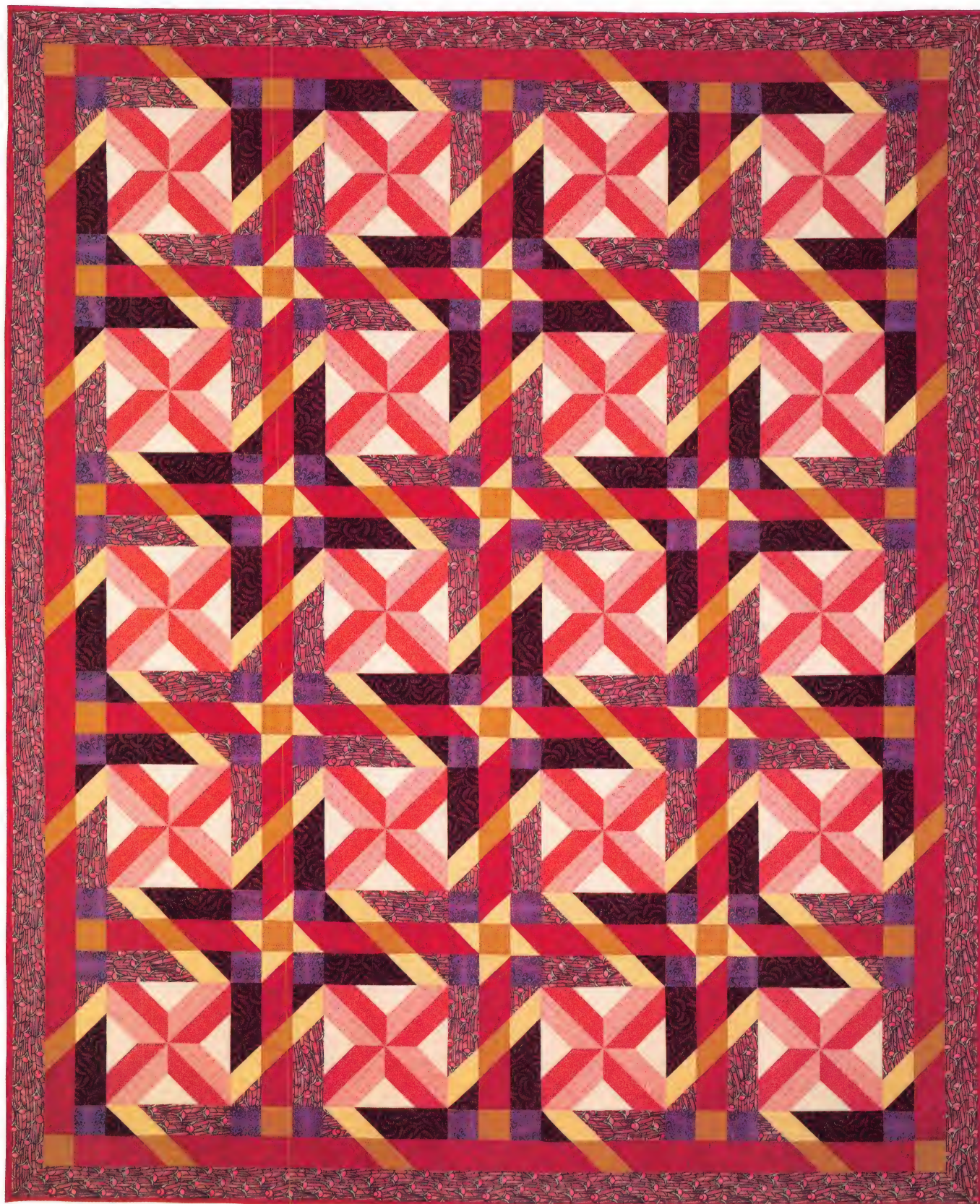


G

Playful Pinwheels

Align arrows
with lengthwise
or crosswise
grain of fabric.

PLAYFUL PINWHEELS



Daring contrasts in color and value create fascinating interplay among the various design elements in this winning contest entry by Jan Hinshaw of Lyons, Colorado. The trickier aspects of making Playful Pinwheels will go smoothly with the help on precision piecing and setting in patches provided in the special technique feature on page 29.

BLOCK SIZE: 15"
QUILT SIZE: 77½" x 95"

Double Coverlet

QUILT REQUIRES:

20 Blocks, 14 Sash 1's,

17 Sash 2's

YARDAGE: (44" fabric)

Yellow Print 7/8 yd.
 80 B

Lt. Gold Print 1 1/8 yds.
 48 C, 80 D

Dk. Gold Print 7/8 yd.
 49 D, 30 F

Lt. Coral Print 1 1/2 yds.
 80 A

Med. Coral Print 1 1/2 yds.
 80 A

Rust Print 2 1/2 yds.
 binding 10 1/8 yds. x 1 1/2"
 8 E, 14 G, 48 H, 14 I

Purple Print 3/4 yd.
 80 F

Multi Print 3 yds.
 2 border strips ★ 3" x 97 1/2"
 2 border strips ★ 3" x 80"

Black Print 1 yd.
 40 C, 40 E

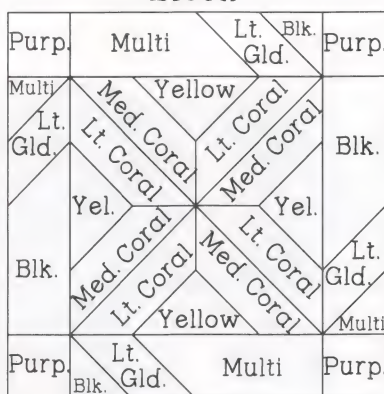
Lining 7 1/4 yds.

Batting 81 1/2" x 99"

TECHNIQUES: machine or hand
 piecing, machine or hand quilting.

★ See the boxed copy on page 44.
Assembly begins on page 40.

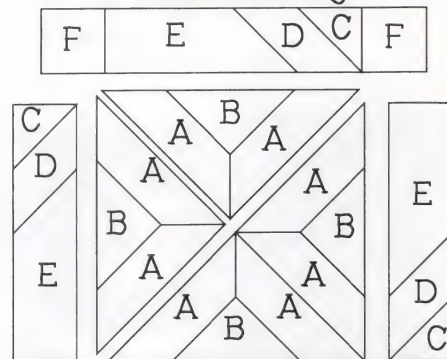
Block



Sash 2



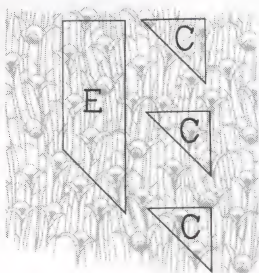
Block Piecing



Sash 2 Piecing



Cutting Diagram



More patterns for
 Playful Pinwheels
 are on page 13.
 Align arrows with
 lengthwise or
 crosswise grain
 of fabric.

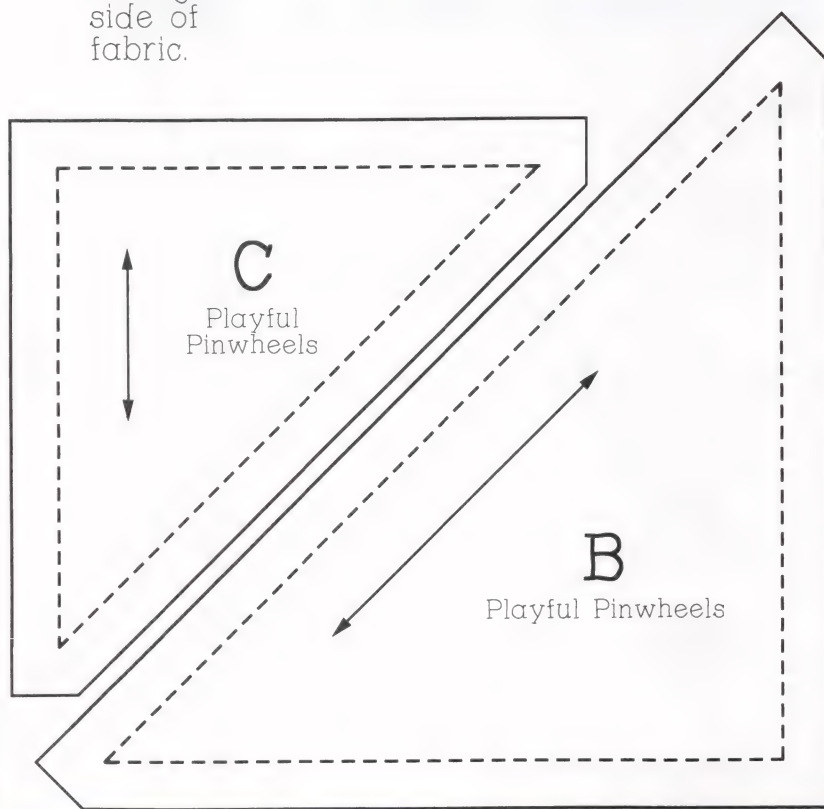
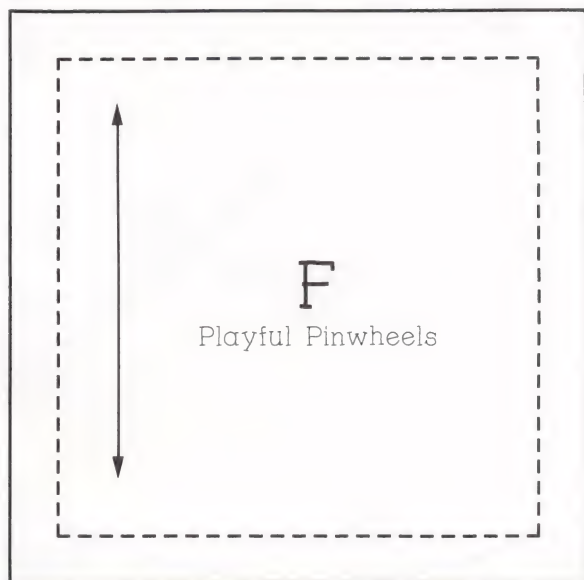
Sash 1



Sash 1 Piecing



Wrong
 side of
 fabric.



HEY DIDDLE DIDDLE



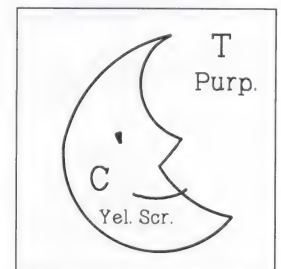
Star Block

Wh./Blue	Wh./Bl. Navy	Wh./Blue
Navy	Med. Blue	Navy
Wh./Bl. Navy	Wh./Bl. Navy	Wh./Bl. Navy
Wh./Blue	Wh./Bl. Navy	Wh./Blue

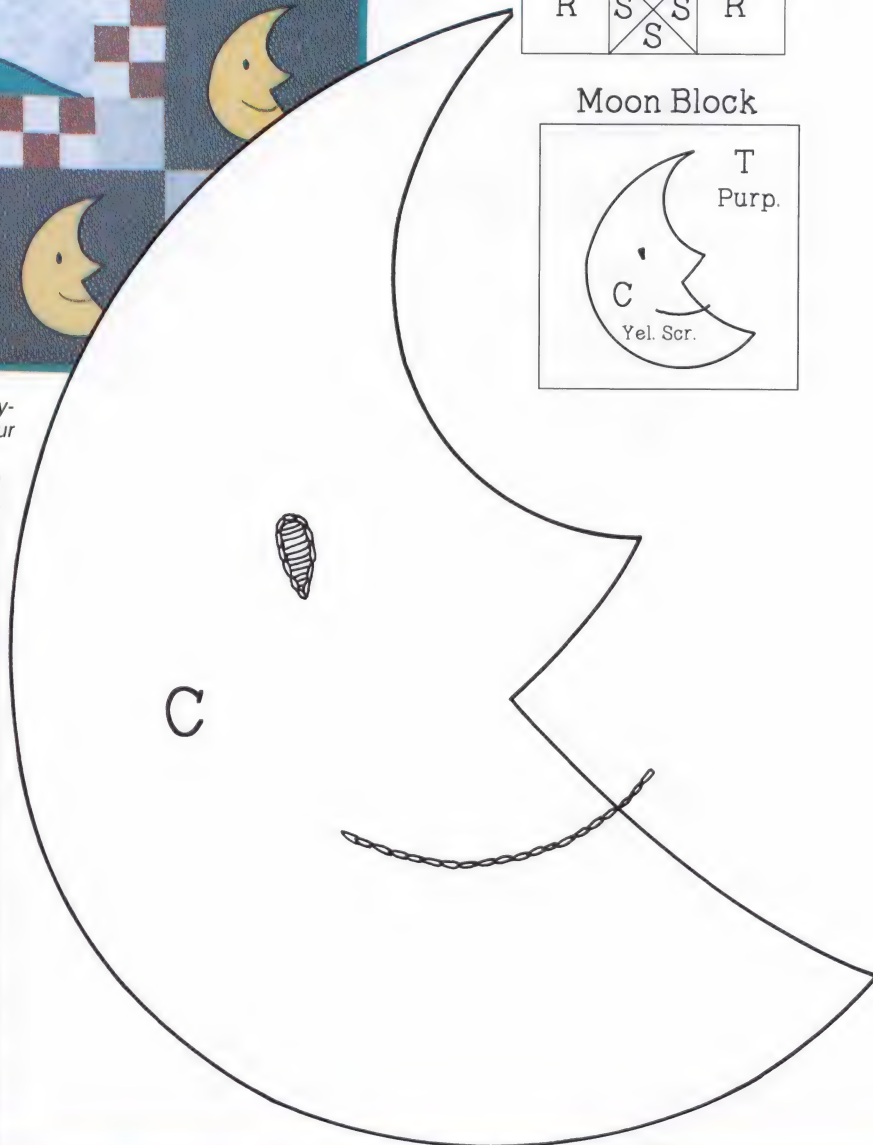
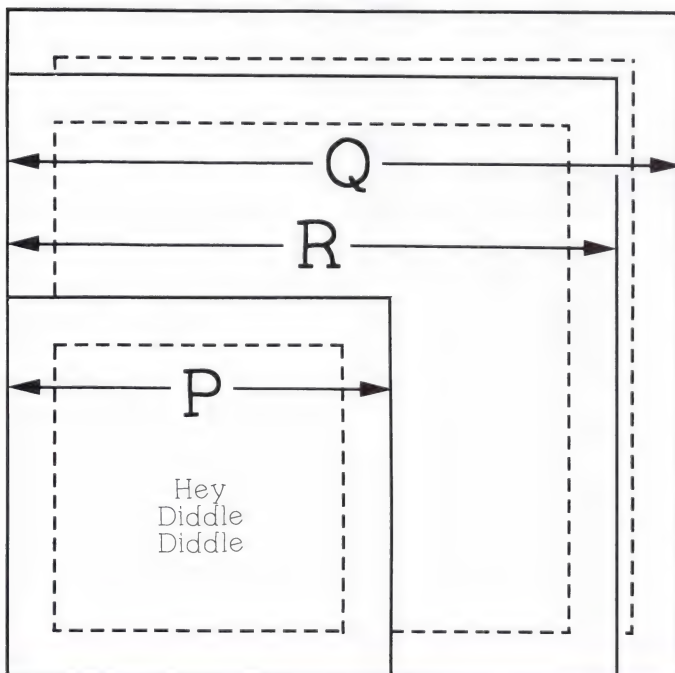
Star Block Piecing

R	S S S	R
S S S	R	S S S
R	S S S	R

Moon Block



Double your child's delight with this appealing nursery-rhyme quilt and its matching over-the-moon mobile, our Early Summer Small Wonder.



HEY DIDDLE DIDDLE MOBILE

The perfect touch! A mobile-sized version of the Hey Diddle Diddle Quilt to hang above a child's bed—a delight during awake time and a dream maker during sleep. Here is the man-in-the-moon smiling among a field of twinkling stars, while a gentle cow is suspended over all. We have adapted the applique to make it easy for you to stitch.

Materials

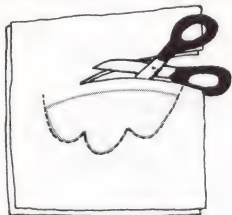
Cotton scraps
Blue embroidery floss
Yarn for tail
½ pound polyester stuffing
Nylon thread
15" or longer ⅛"-wide ribbon

ASSEMBLY

① Patterns must be made separately for the cow body, hooves, partial head, nose, and spots. You also need a pattern for the complete head (the head including the nose). Do not make a pattern for the udder yet. Trace each part and add ⅛" seam allowances/turn-under allowances around all edges. Cut a patch and a reversed patch of the body, each hoof, and spots. Cut one partial head, one nose, and one reversed complete head. Sew the hooves to the bottom of the legs in ⅛" seams. Sew the reversed hooves to the back body. Sew the nose to the bottom of the partial head. Turn under the allowance on the spots and blindstitch to the cow body, aligning raw edges along the outer edges of the cow. Repeat for the spots on the back of the cow.

② Lightly mark eyes on face. Outline stitch eyes and fill in with satin stitch.

③ Trace the udder onto paper. Cut pattern with no seam allowances. Place the pattern wrong side up on the wrong side of a 2" square of pink fabric and mark around the udder. Place this fabric on another 2" pink square, right sides together. Stitch on the drawn line, leaving the smooth curved line (where the udder is attached to the cow's body) unstitched. Backstitch at beginning and end of sewing. Trim ⅛" from the stitched line. Clip into inside curves, just to stitching. Turn udder right side out. Press udder, using a straight pin to smooth seam so there are no



puckers. Lightly stuff udder and baste the opening closed. Placing right sides together, thread or pin baste it along the cow's body, easing along the curve. (See the figure below.)

④ To make the tail, cut 3 strands regular-weight yarn or 6 strands sport-weight yarn, each 6" long. Place ends together and tape to a table. Braid strands. When braid is 3" long, tie a knot in the yarn. Trim and fuzz the ends. Position tail on right side of body so raw ends will be caught in seam.



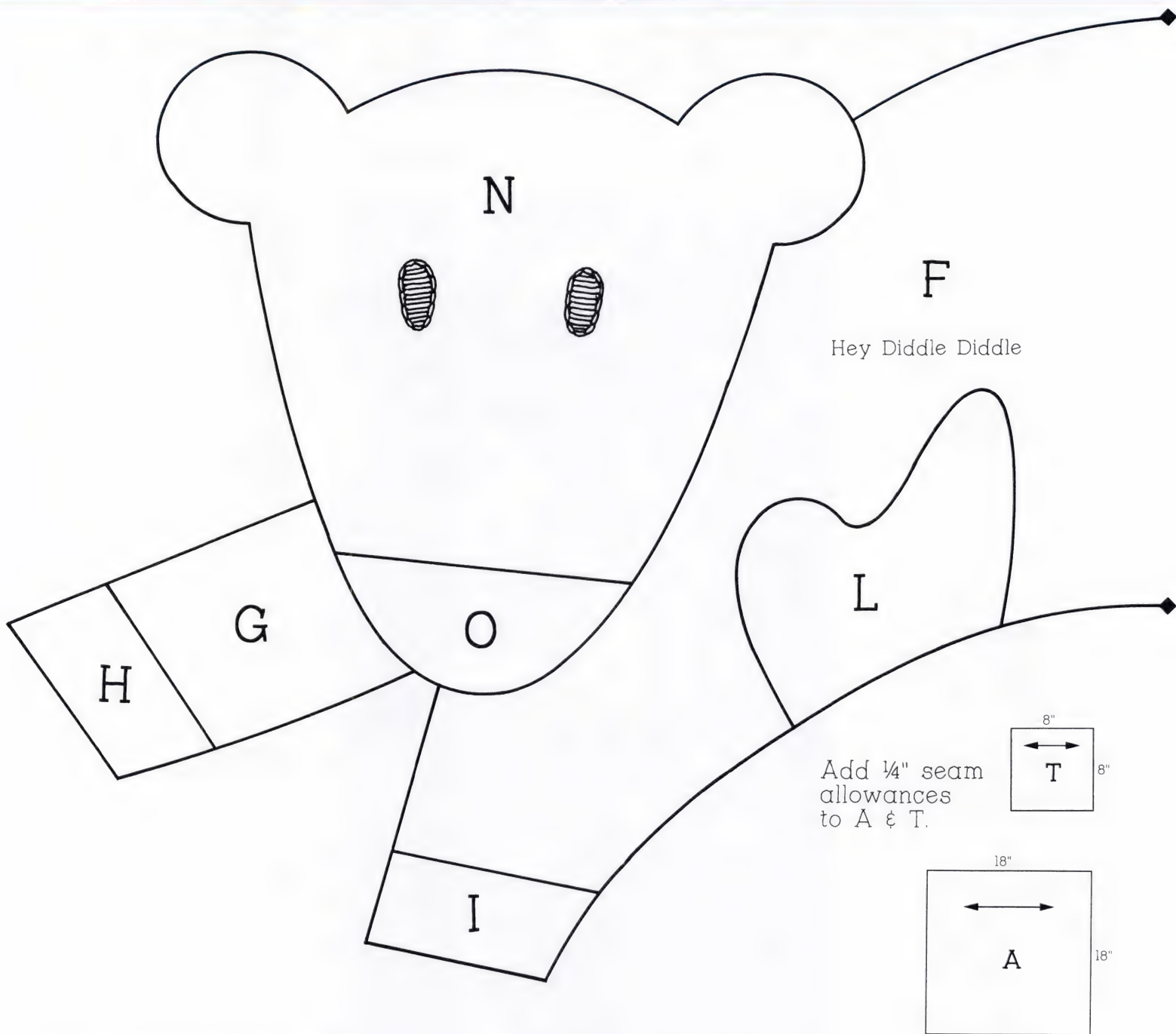
⑤ With raw edges even, baste ribbon to right side of cow where indicated on the pattern. Place cow bodies right sides together (udder, tail, and ribbon are sandwiched between bodies). Stitch ⅛" from edges, leaving opening for stuffing where indicated. Clip at indentations. Turn right side out and press, smoothing seam with pin to prevent puckers. Firmly stuff legs, then lightly stuff rest of body. Sew opening closed.

⑥ Right sides together, sew heads in ⅛" seam, leaving an opening for stuffing as indicated. Clip at inside curves, turn, and stuff. Sew opening closed. Position head on cow body and tack back of head to body to secure.

⑦ Make a pattern for the moon with ⅛" seam allowances. Cut a moon and a reversed moon. Mark face on both sides; embroider mouth with outline stitch. Outline stitch eyes and fill in with satin stitch. Right sides together, sew moon, leaving open where indicated. Trim points and clip inside corners. Turn, stuff, and sew opening closed.

⑧ Make a star pattern with no seam allowances. Mark around pattern on wrong side of a 3" square of fabric. Place marked square on matching 3" square, right sides together. Stitch on marked line, leaving open where indicated. Backstitch at beginning and end of stitching. Trim points and clip inside corners. With a pair of tweezers, grip the point opposite the opening and push point out through opening. Gently pull the star right side out. Press, using a straight pin to smooth out seam. Lightly stuff and sew opening closed. Make 8 stars.

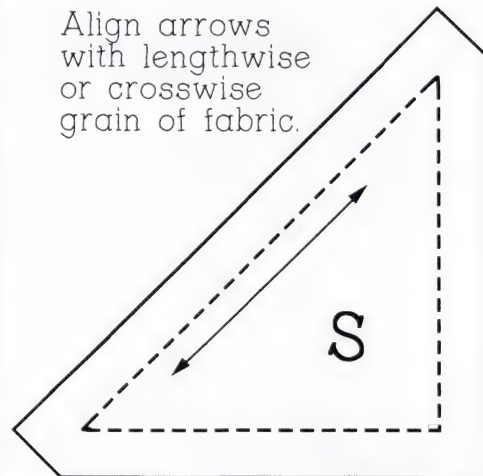
continued on page 20



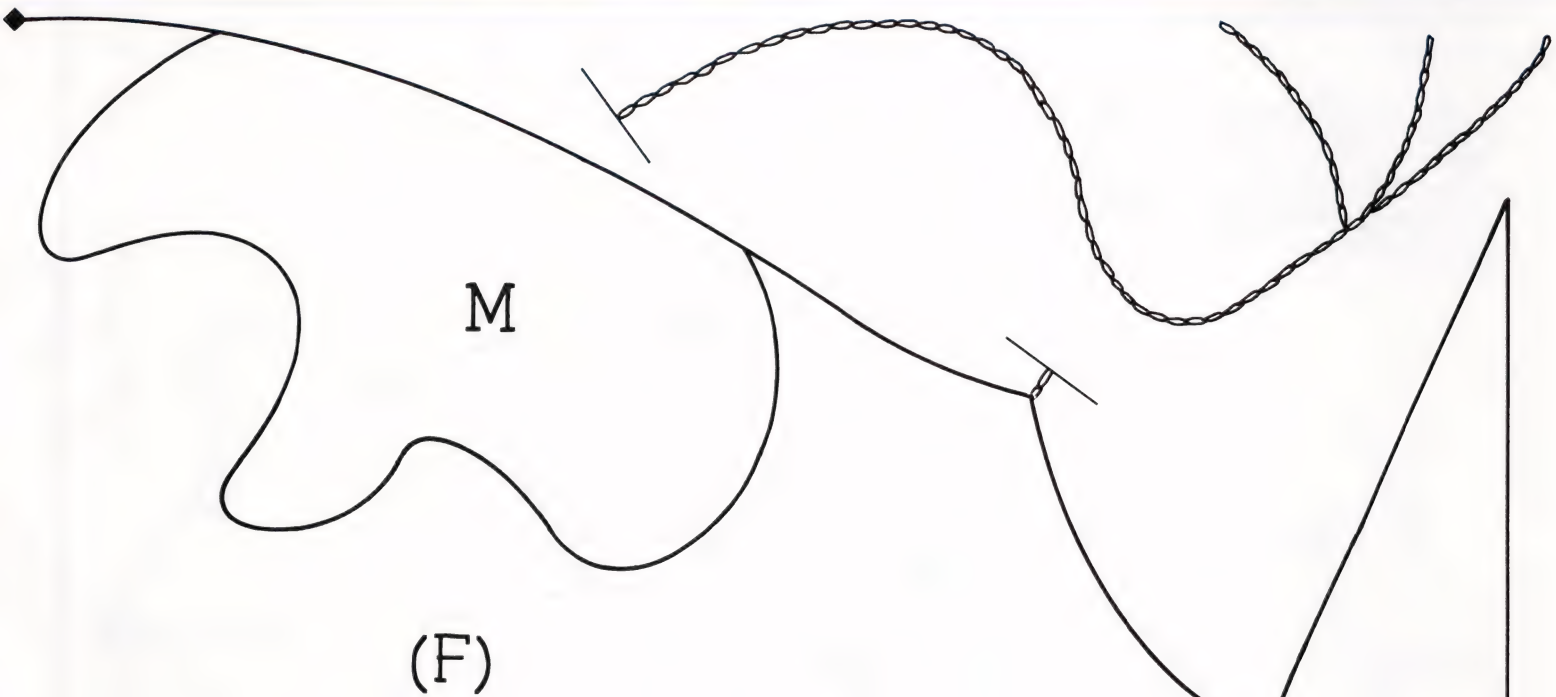
Note: Patterns for mobile are on page 20.

QUILT SIZE: 40" x 40"	
Wall Quilt	
YARDAGE: (44" fabric)	
White Print	1/4 yd.
2 D, 48 P	
White/Pink Print	1/8 yd.
1 H, 1 I, 1 J, 1 K, 1 L, 1 M, 1 O	
White/Blue Print	5/8 yd.
4 Q, 32 R, 64 S	
Yellow Print Scraps	1/4 yd.
9 C	
Lt. Blue Print	5/8 yd.
1 A	
Teal Print	3/4 yd.
binding 5 yds. x 1 1/2"	
1 B	
Med. Blue Print	1/4 yd.
1 F, 1 G, 1 N, 8 R	
Pink Print	Scrap
1 E	
Plum Print	1/4 yd.
48 P	
Purple Print	5/8 yd.
8 T	
Navy Print	1/4 yd.
64 S	
Embroidery Floss: 1 skein navy	
Lining	2 5/8 yds.
Batting	44" x 44"
TECHNIQUES: machine or hand applique, machine piecing, machine or hand quilting or tying.	

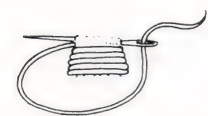
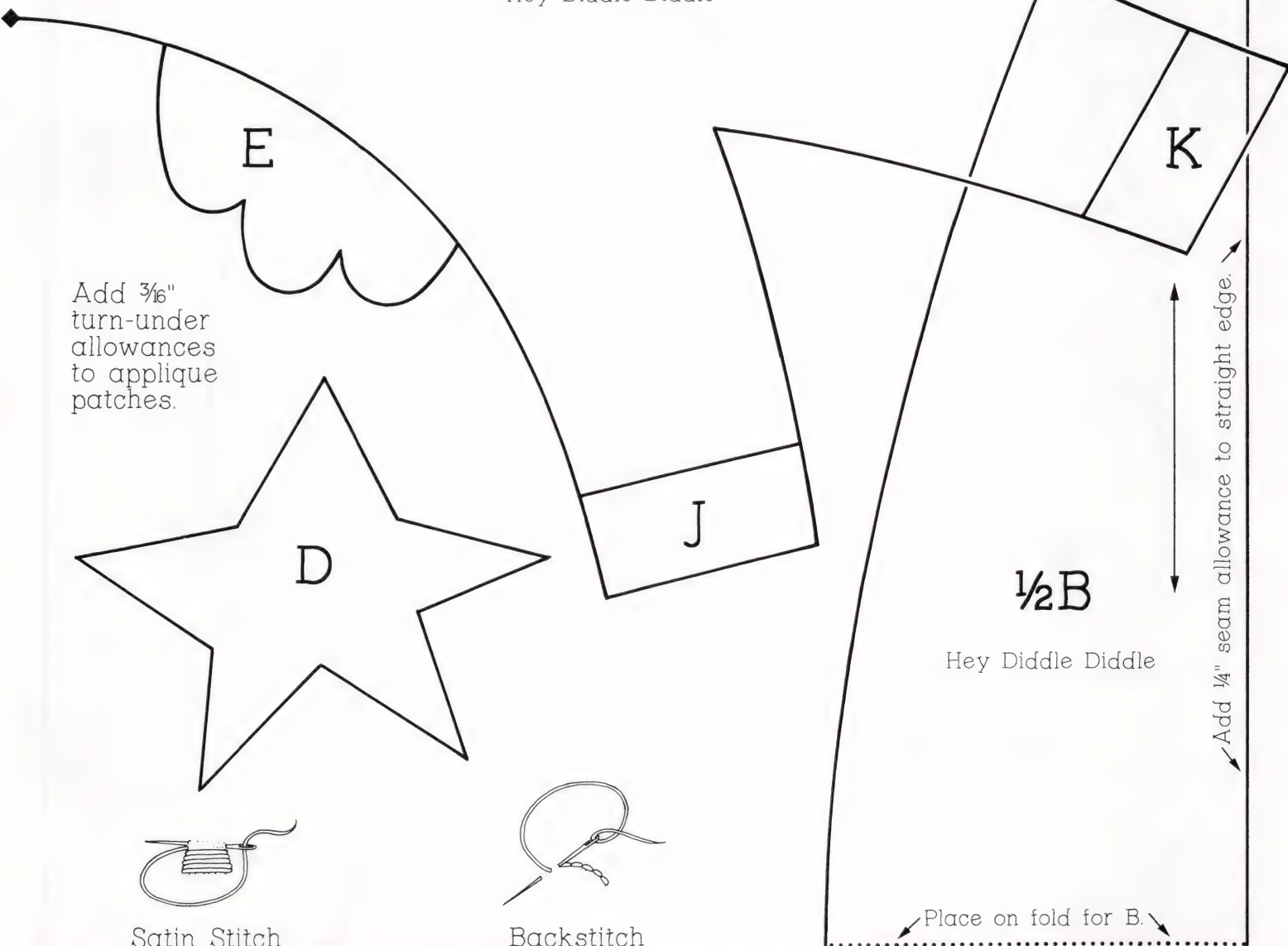
Align arrows
with lengthwise
or crosswise
grain of fabric.



Assembly begins on page 39.



Hey Diddle Diddle



Satin Stitch



Backstitch

HEY DIDDLE DIDDLE MOBILE

continued

⑨ Referring to photograph of the mobile on page 17, with nylon thread, suspend the moon from the cow's body and a star from each hoof. Suspend other stars from these stars and one from the moon. Give the mobile to your favorite child.

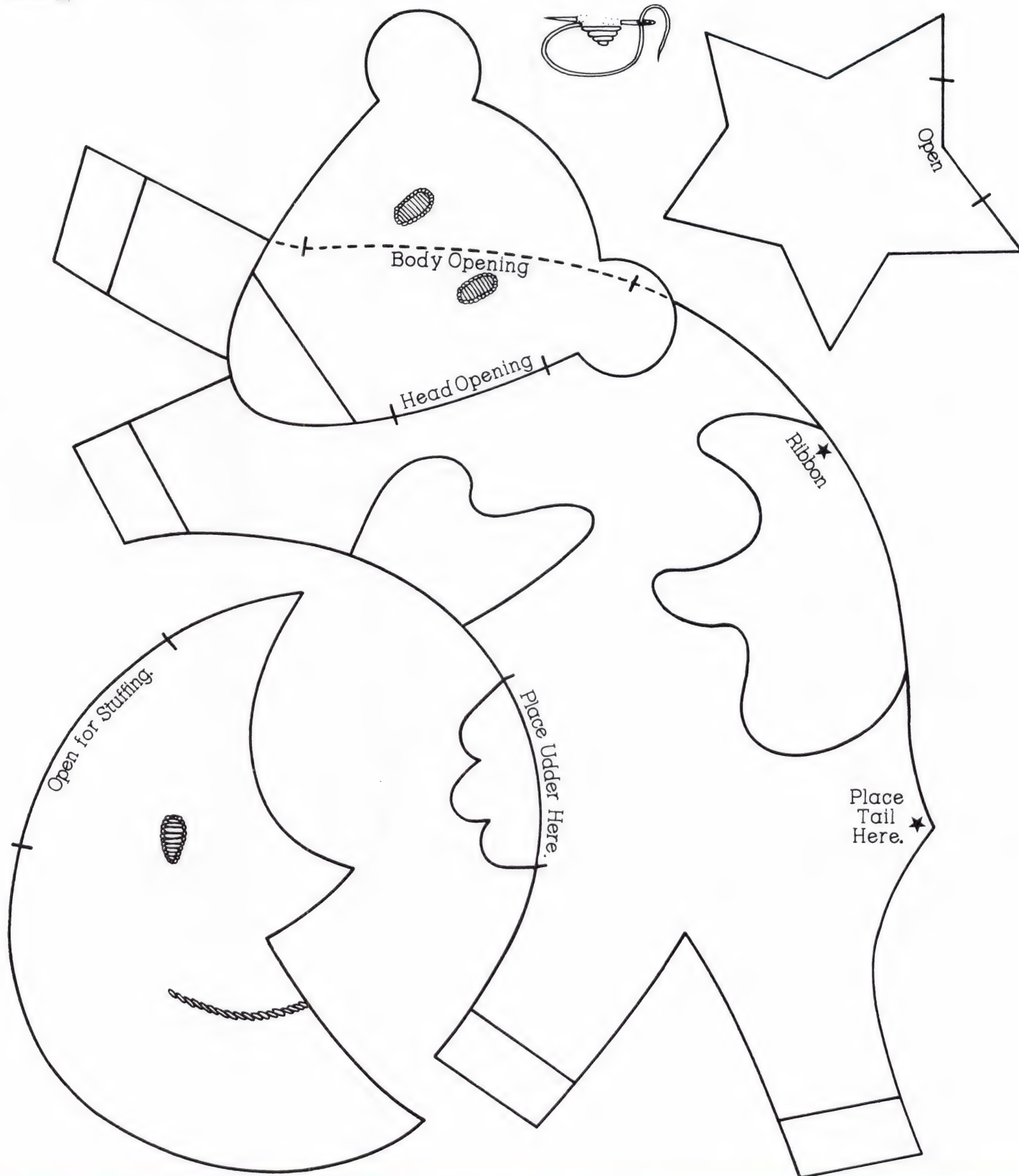
Outline Stitch



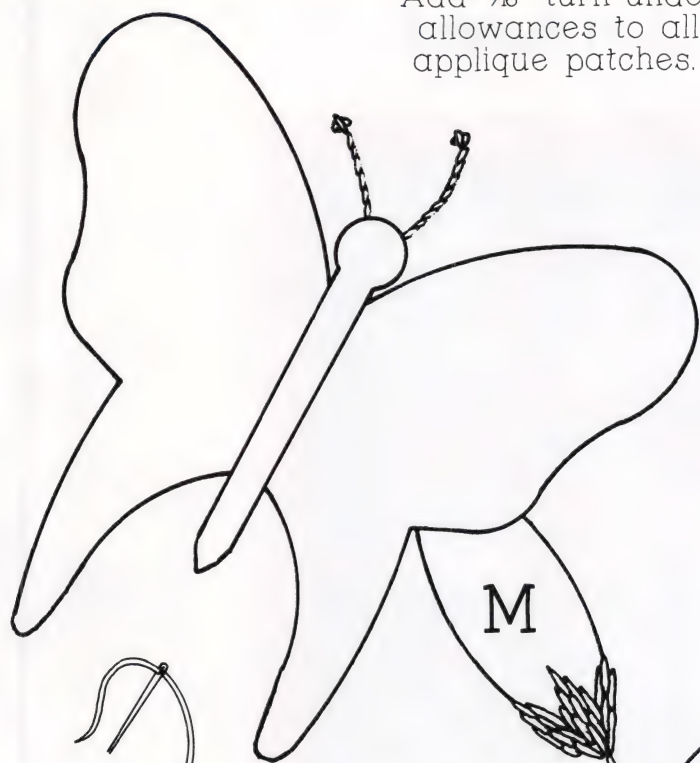
Satin Stitch



Add 1/8" seam allowances to all patches.



Add $\frac{3}{16}$ " turn-under allowances to all applique patches.



(C)

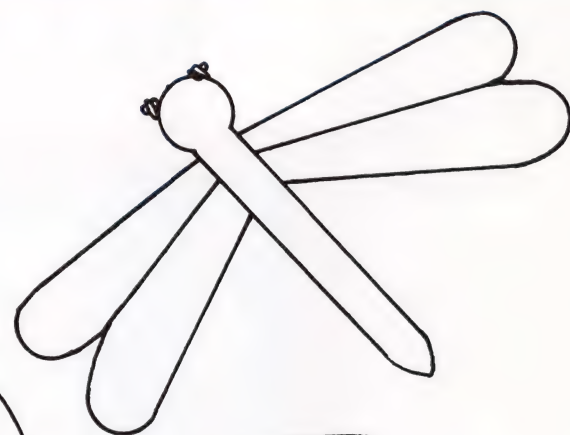
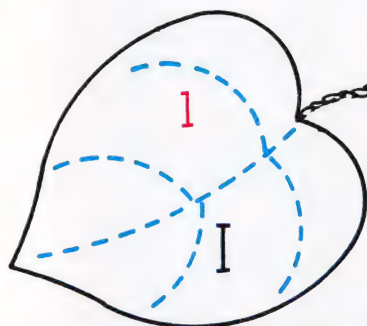


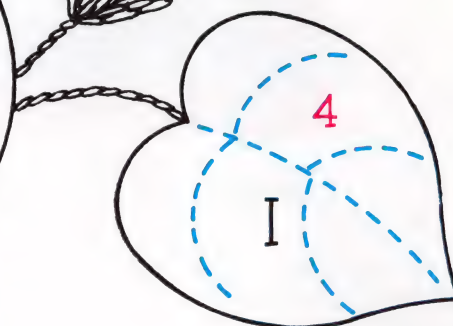
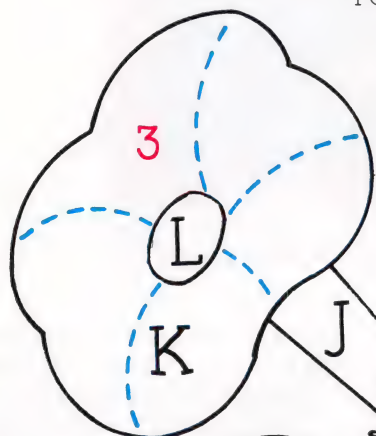
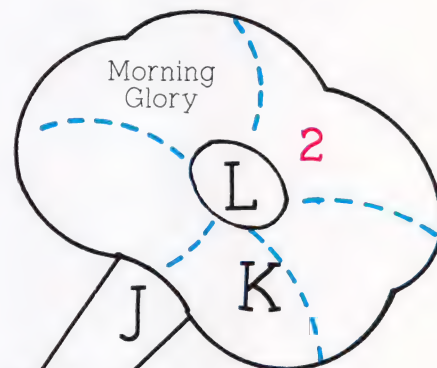
Fig. 1



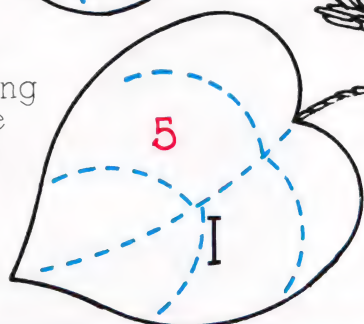
Outline
Stitch



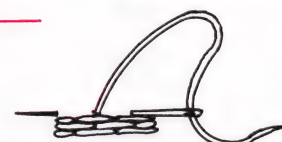
Top of Block Z



More
patterns
for Morning
Glory are
on page
23.



Bottom of Blocks X & Z



Long & Short Stitch



French Knot

MORNING GLORY



What a happy picture this quilt gives us—perky flowers climbing up crisp latticework on a fresh summer morning. Applique enthusiasts will enjoy making this graceful floral design originated by Yoshiko Taniuchi of Bethesda, Maryland.

QUILT SIZE: 37½" x 45"

Wall Quilt

YARDAGE

Blue #1 Print (Lt.) ¼ yd.
4 A
Blue #2 Print ¾ yd.
12 A
Blue #3 Print ½ yd.
12 A, 4 D, 6 F, 2 G
Blue #4 Print ¾ yd.
8 A, 4 D
Blue #5 Print (Dk.) ¼ yd.
4 D, 6 F, 2 G

Lt. Pink Print ⅛ yd.

7 J, 7 K, 2 M

Med. Pink Print 1⅜ yds.

2 border strips☆ 2" x 45½"

2 border strips☆ 2" x 35"

24 J, 24 K, 4 M

Rose Solid ½ yd.

binding 5⅞ yds. x 1½"

31 L

Med. Green Solid ⅛ yd.

18 I

Dk. Green Print ½ yd.

bias 1" x 3¾ yds., 13 I

Tan Print 1¼ yds.

4 sashing strips 1½" x 41½"

12 sashing strips 1½" x 9", 8 H

Gold Print 1¼ yds.

2 border strips☆ 1" x 42½"

2 border strips☆ 1" x 34"

18 B, 9 C, 12 E

Scraps: 2 butterflies, 2 dragonflies

Embroidery Floss: 1 skein black

Lining 1½ yds.

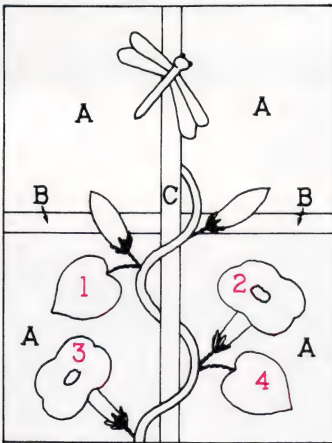
Batting 41½" x 49"

TECHNIQUES: hand applique, hand or machine piecing, hand quilting.

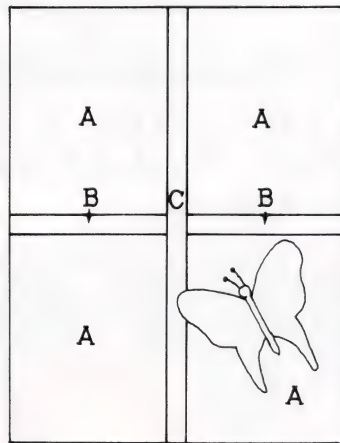
☆ See the boxed copy on page 44.

Assembly begins on page 42.

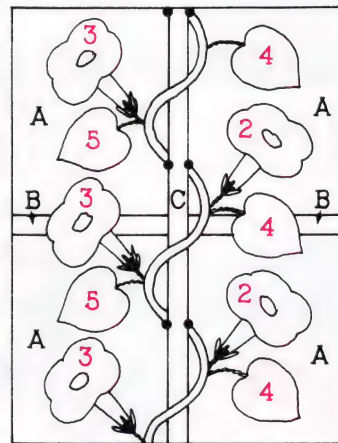
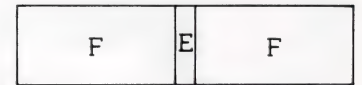
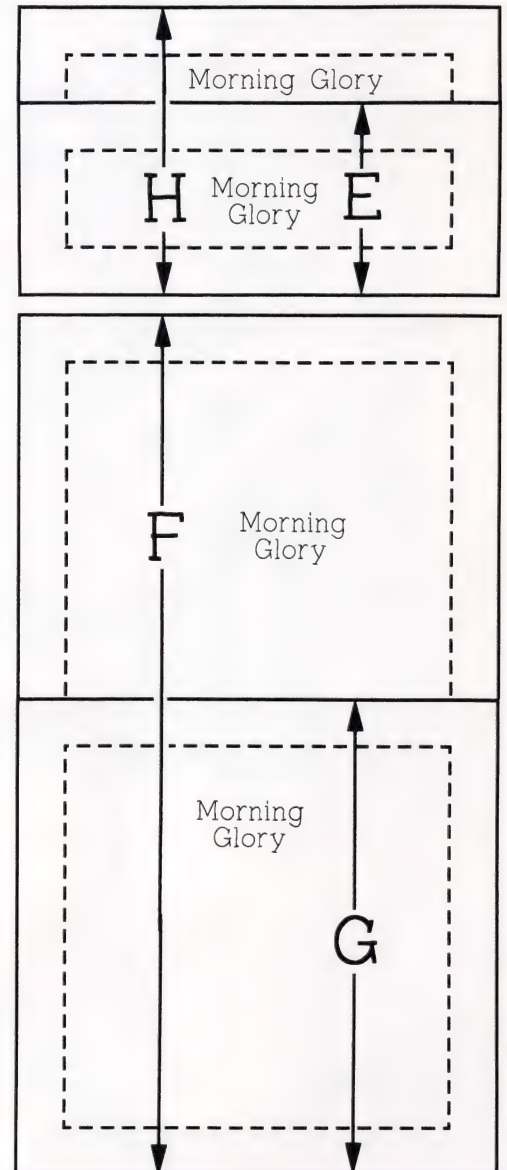
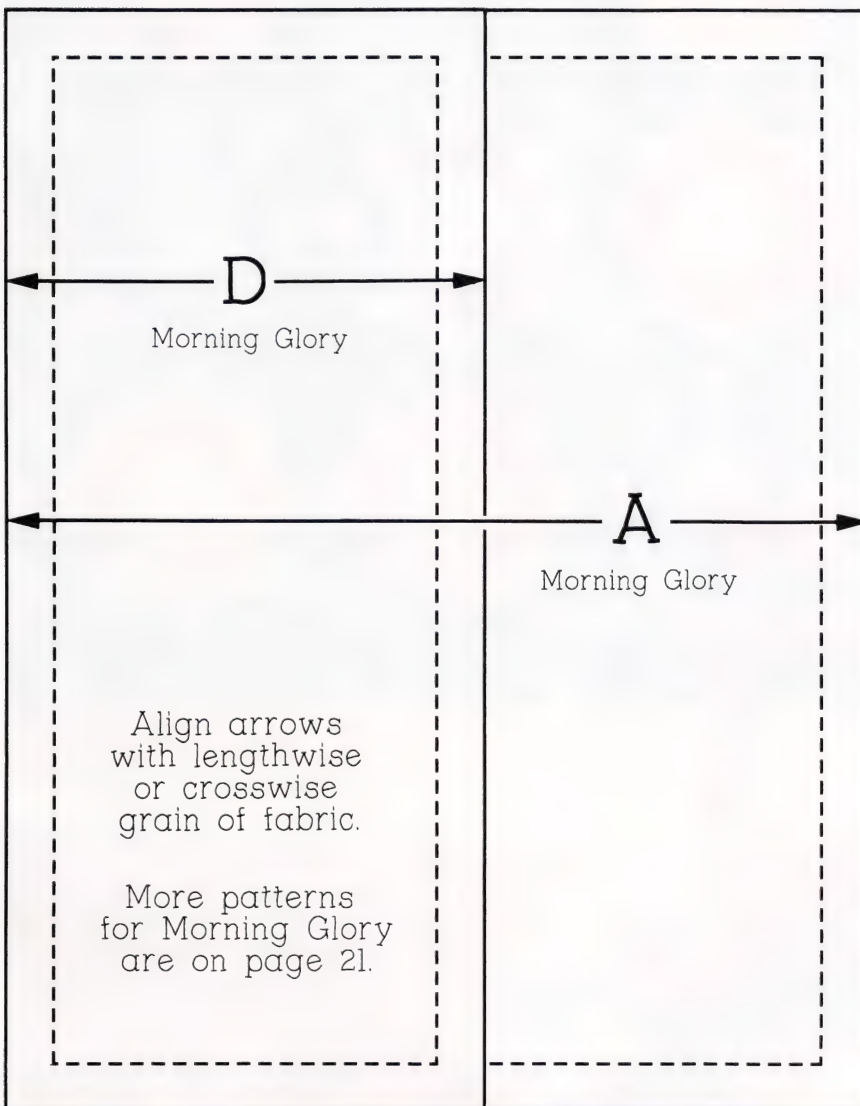
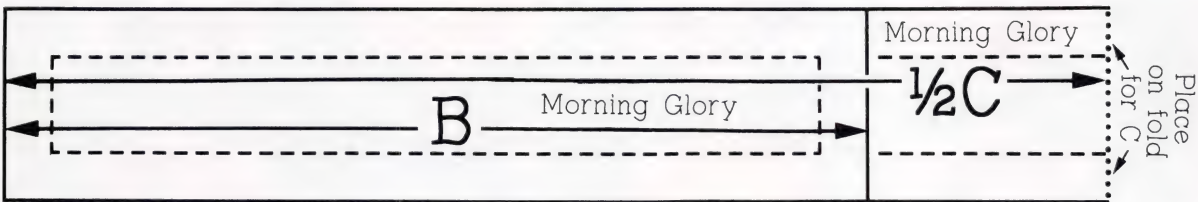
Block X

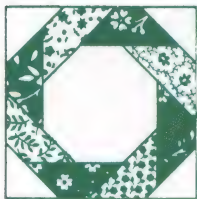


Block Y



Block Z

Top & Bottom
Border UnitSide
Border Unit

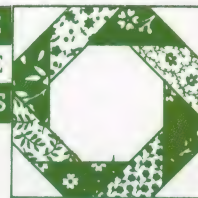


TIMELESS TREASURES GRANDMOTHER'S BEST PRIDE OF THE PAST TRADITIONAL FAVORITES GOLDEN
QUINTESSENTIAL QUILTS CLASSICS FROM YESTERYEAR DESIGNS THAT ENDURE AND ENDEAR THE
FAVORITES FOREVER GRANDMOTHER'S BEST PIONEER PATTERNS TIMELESS TREASURES PRIDE OF

TRIPLE LINK CHAIN

WITH FLOWER BOWER QUILTING





This Nancy Cabot pattern makes a splendid scrap project. Consider planning a quilter's block party where each brings Triple Link Chain blocks in her favorite color to trade for blocks in a garden of colors that forevermore remind her of her quilting friends. The illustrated tips on partial seaming on page 29 make the tricky piecing as easy as a summer breeze.

BLOCK SIZE: 12"

QUILT SIZE: 78" x 90" Twin/Double

YARDAGE: (44" fabric)

White Solid 1¾ yds.
336 C

Green Stripe 3¾ yds.

2 border strips★ 3½" x 92½"

2 border strips★ 3½" x 80½"

binding 9⅞ yds. x 1½"

168 D, 168 Dr

Green Scraps 1⅝ yds.
168 E

Lt. Scraps 1¼ yds.
42 A

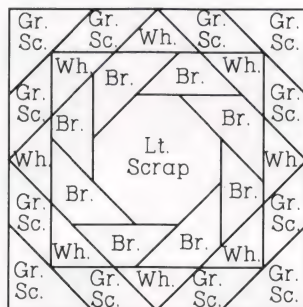
Med. Bright Scraps . 2½ yds.
336 B

Lining, 5½ yds.; Batting, 82" x 94"

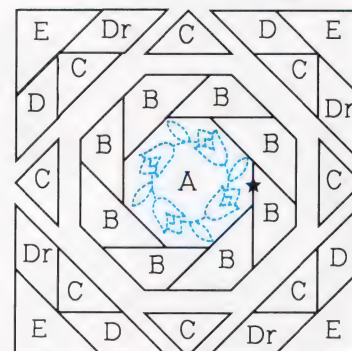
TECHNIQUES: machine or hand
piecing, machine or hand quilting.

★ See the boxed copy on page 44.

Block



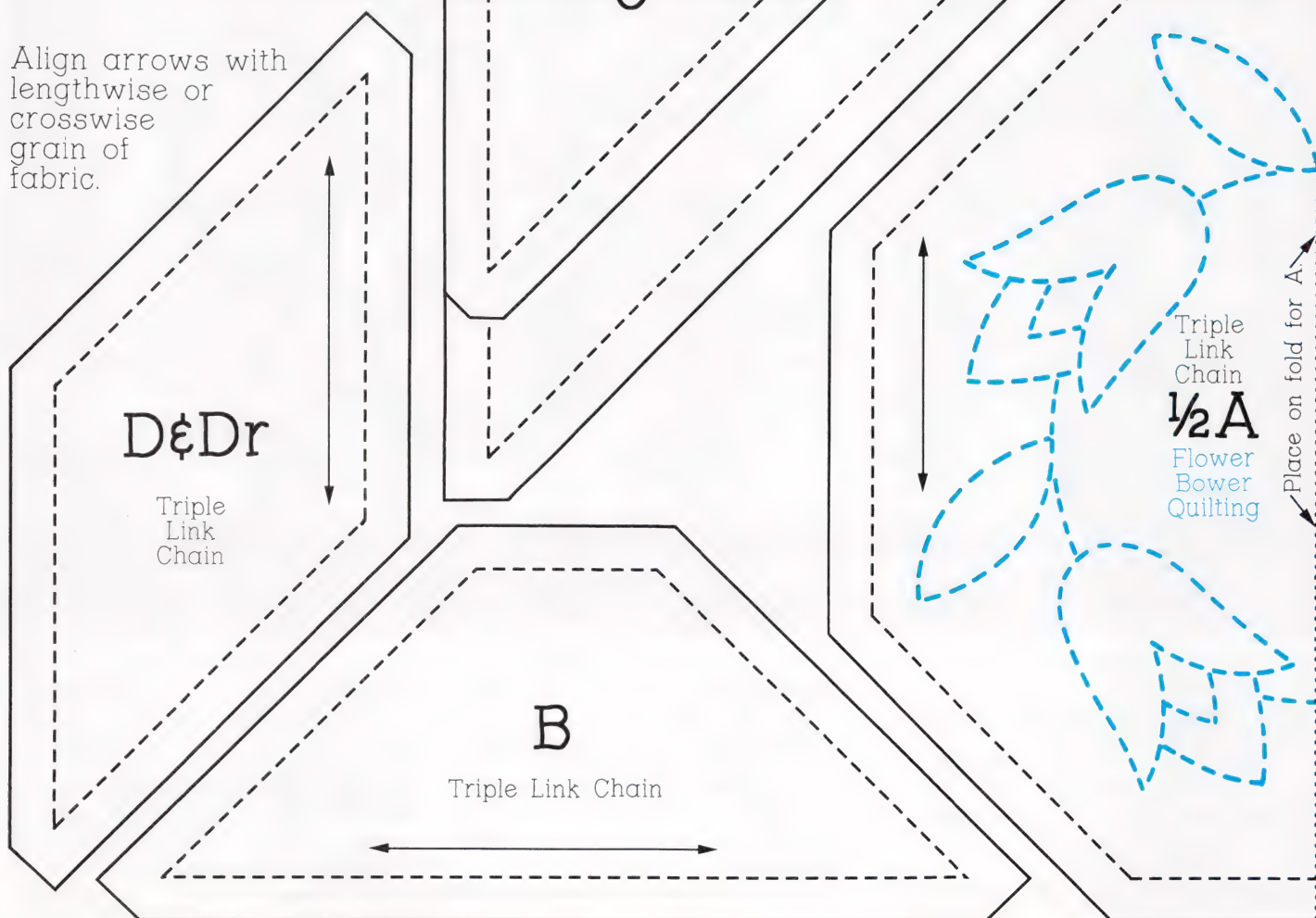
Block Piecing



★ Partial
Seam

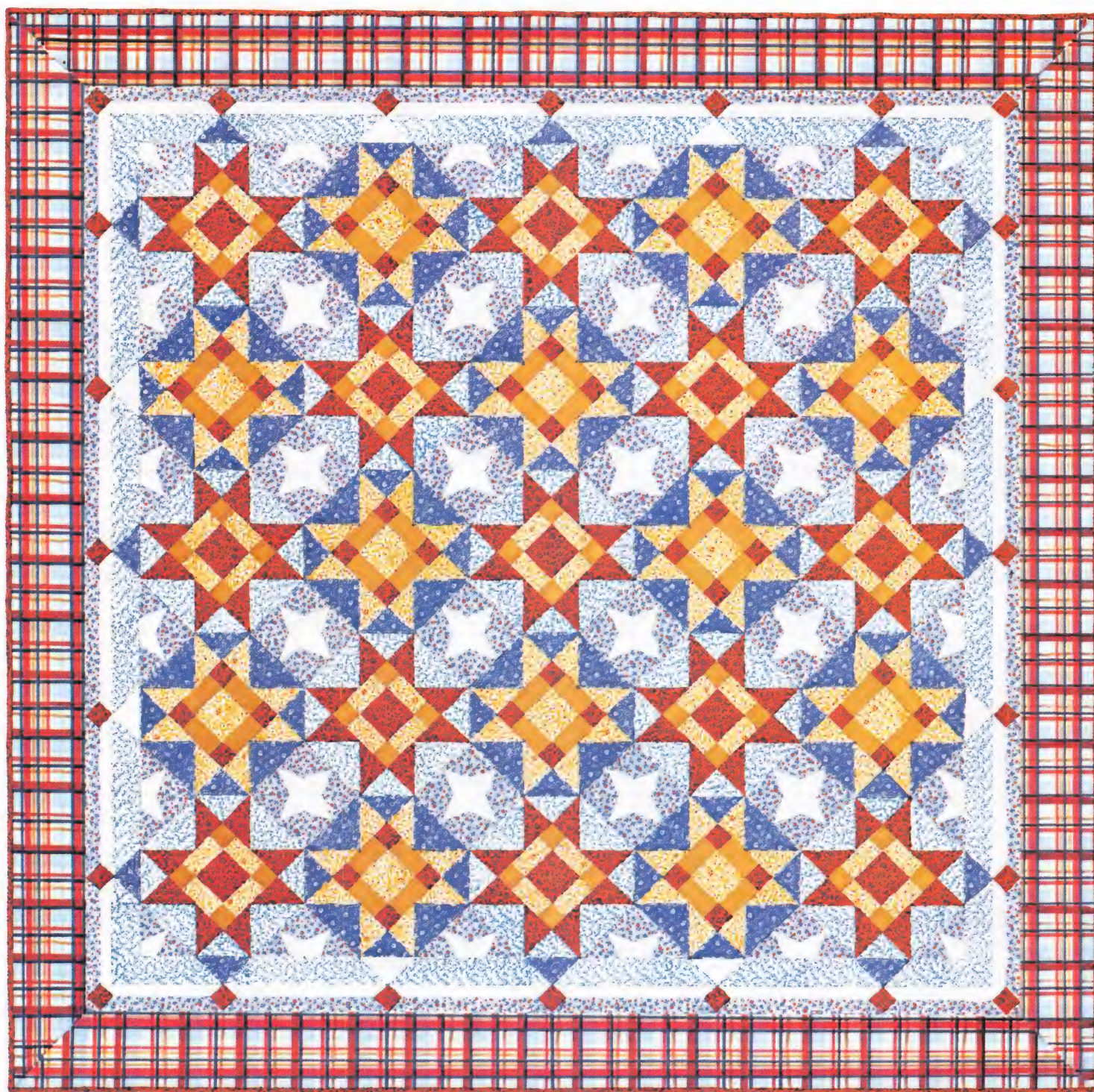
Assembly is on page 45.

Align arrows with
lengthwise or
crosswise
grain of
fabric.



STARBURST

WITH STAR FLOWER QUILTING



BLOCK SIZE: 15"

QUILT SIZE: 99" x 99" Queen/King

YARDAGE: (44" fabric)

White Solid 1⁵/₈ yds.

8 D, 100 G, 44 J, 8 K, 16 L

Red Print 2¹/₄ yds.

binding 11¹/₂ yds. x 1¹/₂"

13 A, 72 C, 104 D

Lt. Blue Print 2¹/₄ yds.

52 D, 52 E, 16 H, 8 I

Med. Blue Print 2¹/₈ yds.

100 F, 100 Fr, 52 J, 8 K, 16 L

Dk. Blue Print 1¹/₂ yds.

60 D, 48 E

Gold Solid 5⁸/₁₆ yd.

48 B, 52 C

Gold Print 1⁵/₈ yds.

12 A, 52 B, 96 D

Plaid 3 yds.

4 border strips ★ 7¹/₂" x 101¹/₂"

Lining: 9¹/₈ yds. **Batting:** 103" x 103"

TECHNIQUES: machine or hand piecing, machine or hand quilting.

★ See the boxed copy on page 44.

Assembly is on page 41.

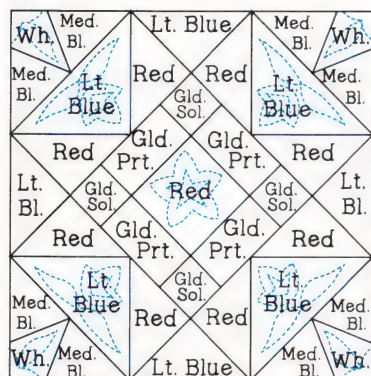


With Starburst, Elizabeth Anderson of Marengo, Illinois, becomes a second-time winner in our design contest. (Her Balmy Breezes pattern won in QUILTMAKER No. 5, Spring/Summer '84.) Starburst's change of coloring in alternate blocks and bright plaid border add strength and interest to a fine design.

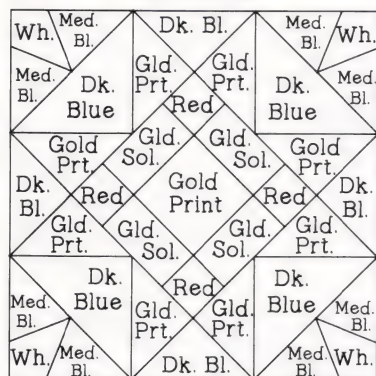
Align arrows with lengthwise or crosswise grain of fabric.

More patterns for Starburst are on page 28.

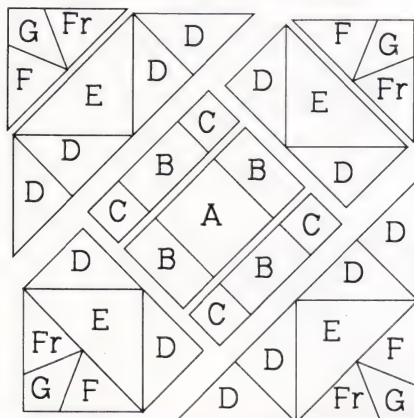
Block Y



Block Z



Blocks Y & Z Piecing



Border Unit 1

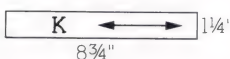
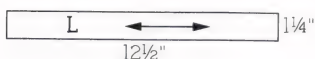
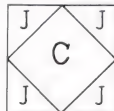


● Med. Blue

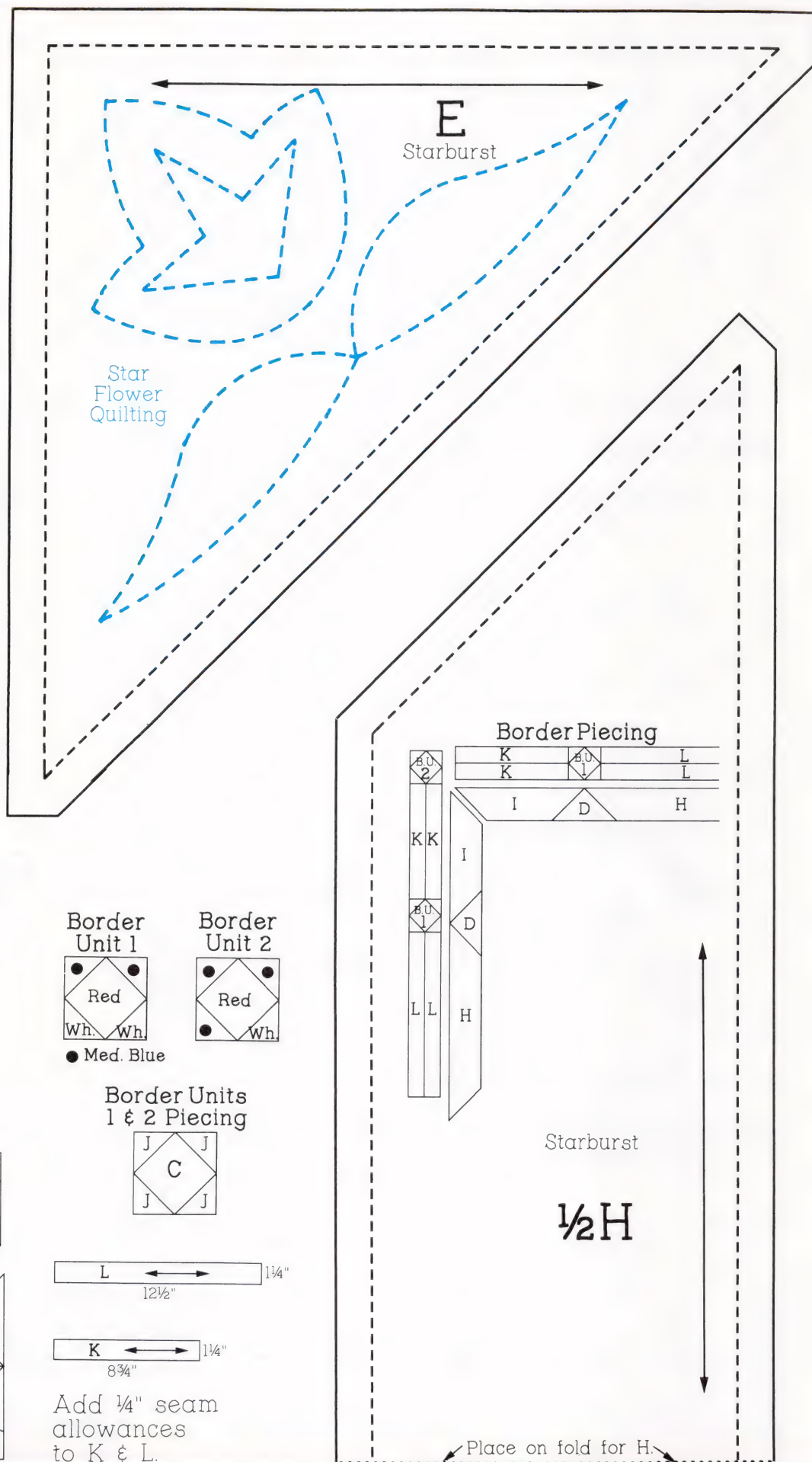
Border Unit 2

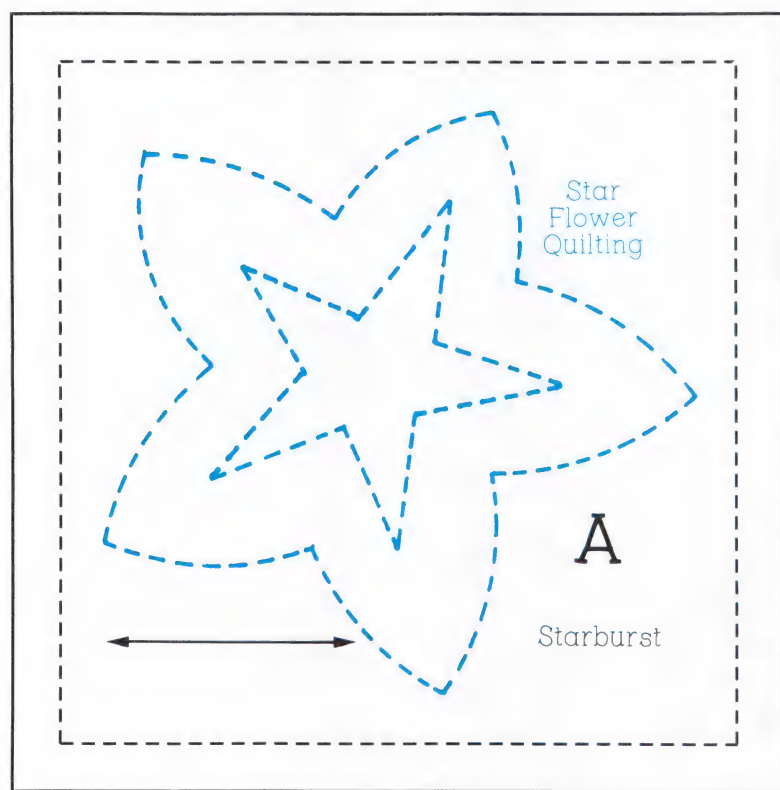
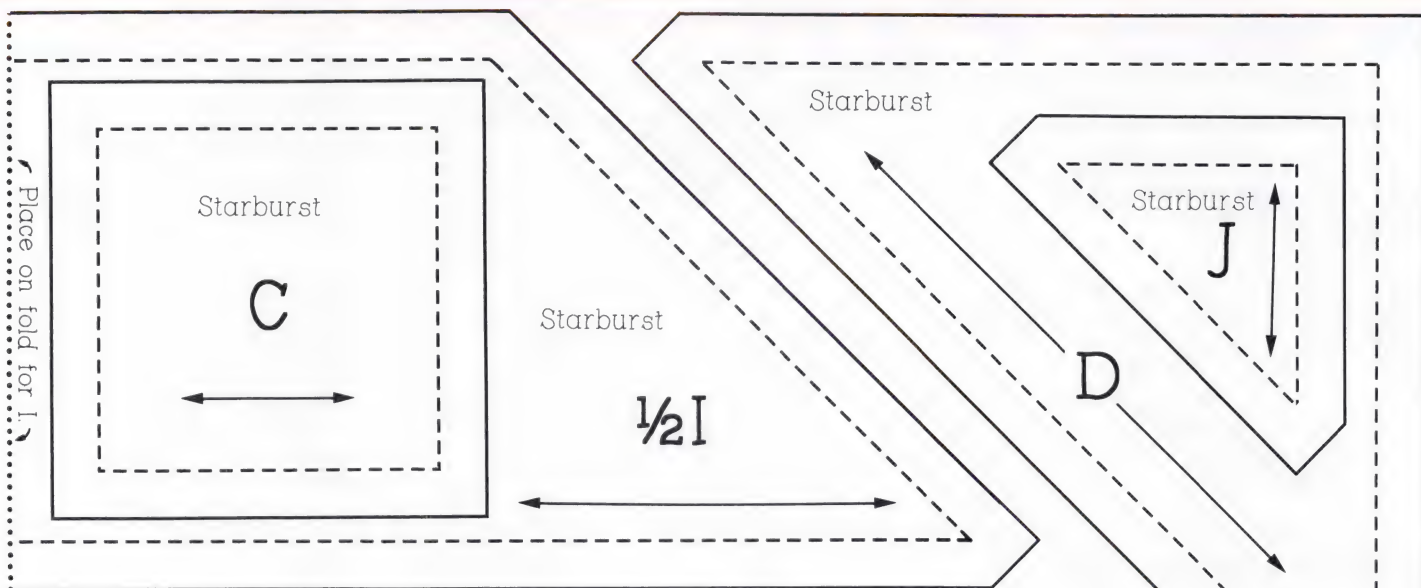


Border Units 1 & 2 Piecing



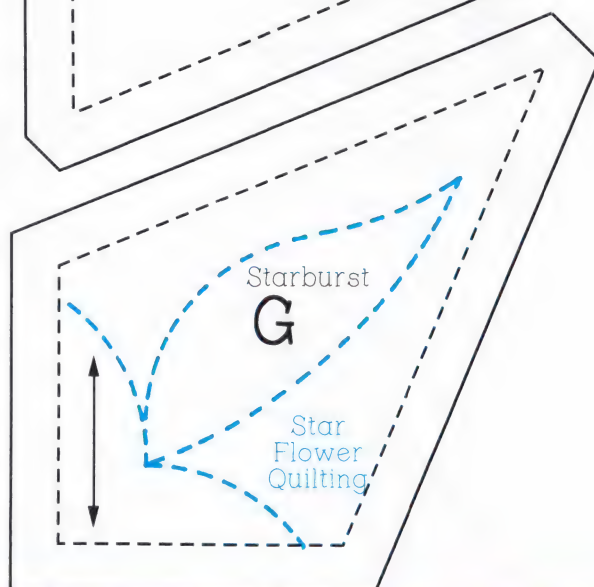
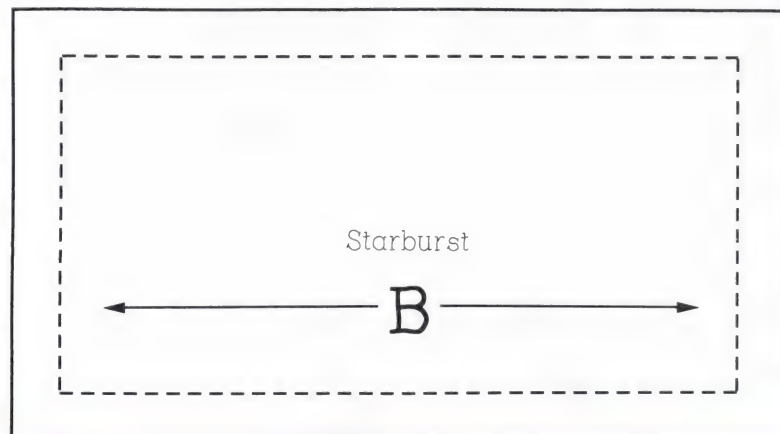
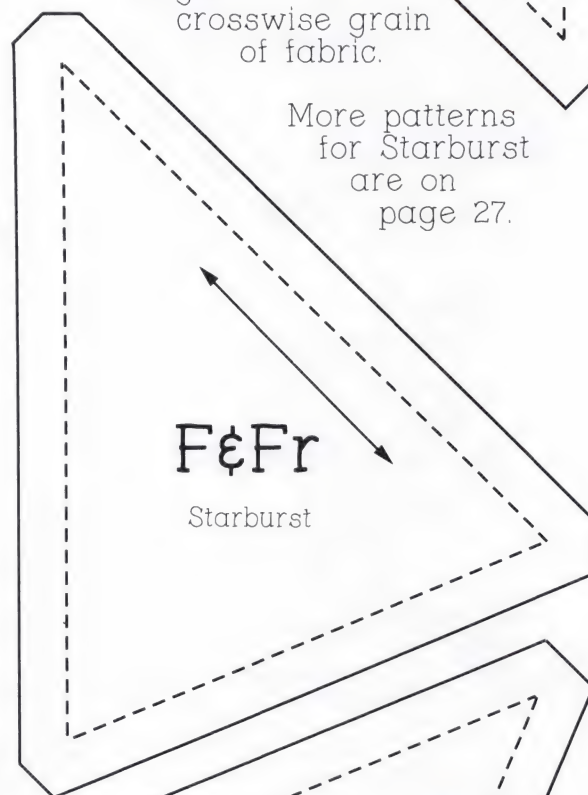
Add 1/4" seam allowances to K & L.





Align arrows with
lengthwise or
crosswise grain
of fabric.

More patterns
for Starburst
are on
page 27.



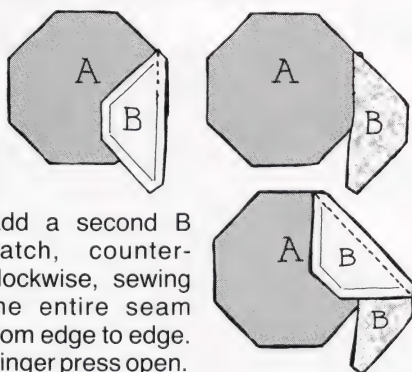
TRICKS FOR TRICKY PIECING

Not every pieced pattern can be made with simple straight seams. Some patterns require inserting a patch into an angle or making other maneuvers. Here are a few tips that you will find helpful when making quilts with tricky piecing. Four of the quilts in this issue will be easier to piece if you use these tricks on them.

PARTIAL SEAMING (Triple Link Chain, page 24)

Some patterns that at first glance appear to require the setting in of a patch may instead be pieced by a simple method called partial seaming. The Triple Link Chain can be pieced more easily using this technique.

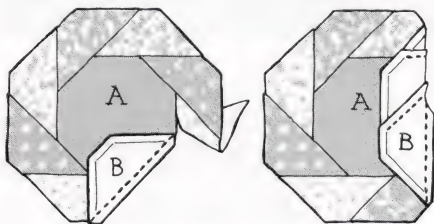
① Sew a B patch to the A patch, sewing only halfway down the edge of A. Open flat and finger press B.



Add a second B patch, counter-clockwise, sewing the entire seam from edge to edge. Finger press open.

② Continue adding all the B patches in this manner. Fold the first B out of the way before sewing on the last B.

③ Finally, complete the first partial seam. Add the other patches to complete the block as shown on the block piecing diagram on page 25.



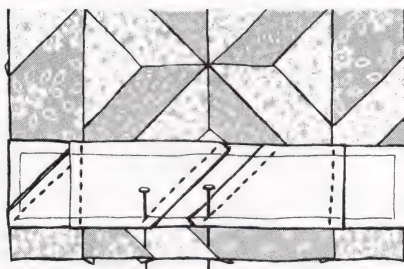
ALIGNING SEAMS (Playful Pinwheels, page 14)

Occasionally, a quilt has two patches that must align exactly or the visual impact of the design would be disrupted. In Playful Pinwheels, the D patches in the sashes must align with the D patches in the blocks. Here is a piecing technique that will help you sew the patches more precisely.

① After piecing the blocks and the

sashes, mark a $\frac{1}{4}$ " seam line on the wrong side along the edges where patches will be seamed together. (If you are hand sewing, the seam line is already marked.)

② On the wrong side of the sash, insert a pin at the center of the "X" where the marked line crosses a seam line. Align the sash with the block edge, right sides together, having the pin pierce the "X" on the corresponding seam on the back side of the block. Repeat for the remaining seams on both the block and the sash. Pin the sash to the block.



③ Stitch sash to block, from raw edge to raw edge. Join sashes and blocks as described in the quilt assembly on page 40.

④ Sew the pieced borders to the sides of quilt top in the same manner so that all D patches align.

SET-IN PATCHES (Playful Pinwheels, page 14; Beautiful Dreamer, page 8)

Patches that are inserted into the angle formed by two other patches are called set-in patches. The B patches in Playful Pinwheels are set-ins, as are the B and F patches in Beautiful Dreamer. When sewing set-ins, mark the sewing lines so that you will know exactly where to stitch. When adding patches, place the just-stitched patch on top so the previous line of stitching is visible. The seam allowances are not stitched down but are left free. These directions can be applied to any pattern that requires set-in patches.

① Mark the seam lines on those patches involved (A and B for Playful Pinwheels, A/Ar, B, E/Er, and F for Beautiful Dreamer), marking the corners precisely so that you can clearly see the exact point to start and stop your stitching. (If you are hand piecing, all patches are marked.)

② For Playful Pinwheels, refer to the block piecing diagram on page 15. Pin a short side of B to the edge of A. Align seam lines. Begin stitching

exactly at the corner on the marked seam line, take two stitches, and backstitch, being careful not to pass the starting point.

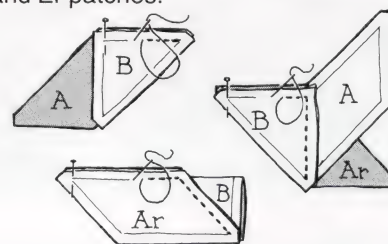
Stitch to the other end of the marked line and backstitch. Do not sew to the raw edge of patch.

③ Pin the second A patch to the other short side of B, with B patch on top so that you can see the previous stitching. Begin stitching in exactly the same spot where the previous stitching was completed,

backstitch, then sew to the opposite end of the marked line and backstitch.

④ To join the A patches, fold the B patch in half, right sides together, aligning the edges of A's. Begin stitching at the point where B patch stitching ended and sew to the end.

The directions for stitching set-in patches can be adapted to the piecing of Beautiful Dreamer, shown on page 8. Patch B is set in between an A and Ar, as shown in the figures below. Likewise, F patches are set in between E and Er patches.



ADD-ON PATCHES (Dandelion Wine, page 30)

Certain patterns, like Grandmother's Flower Garden with its multiple hexagons, cannot be stitched in straight horizontal or diagonal rows. Rather, each patch must be added on until the whole is complete. This type of pattern is ideal for the hand piecer who enjoys meticulous and precise stitching. Dandelion Wine requires this kind of piecing.

① Mark seam lines around all patches. When joining patches, begin and end at the seam line, backstitching to secure seams.

continued on page 45

DANDELION WINE

WITH BLOSSOMTIME QUILTING



Quilt patterns with octagonal patches such as Snowball, Twist Patchwork, and Colonial Garden have been among the favorites of quilters, especially hand piecers, throughout the last century. Dandelion Wine echoes the old-time octagonal designs in a brand-new manner, and with the illustrated instructions for add-on piecing presented on page 29 to help you, you'll find it a very rewarding project.

QUILT SIZE: 79 $\frac{3}{4}$ " x 88"

Double Comforter

YARDAGE: (44" fabric)

Yellow Solid 2 $\frac{1}{2}$ yds.

56 A, 30 F, 4 G

Yellow Print 1 $\frac{1}{2}$ yds.

394 C, 4 E

Teal Print 1 $\frac{3}{8}$ yds.

binding 9 $\frac{7}{8}$ yds. x 1 $\frac{1}{2}$ "

72 B, 110 C, 4 E

Pink Print 2 $\frac{3}{4}$ yds.

2 border strips★ 3 $\frac{1}{4}$ " x 90 $\frac{1}{2}$ "

2 border strips★ 3 $\frac{1}{4}$ " x 82 $\frac{1}{4}$ "

161 D

Wine Print 2 yds.

398 B

Lining 7 $\frac{1}{2}$ yds.

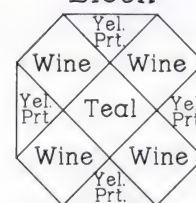
Batting 83 $\frac{3}{4}$ " x 92"

TECHNIQUES: hand or machine piecing, hand quilting.

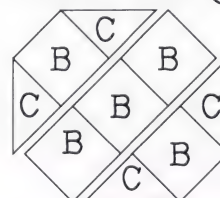
★ See the boxed copy on page 44.

Assembly is on page 43.

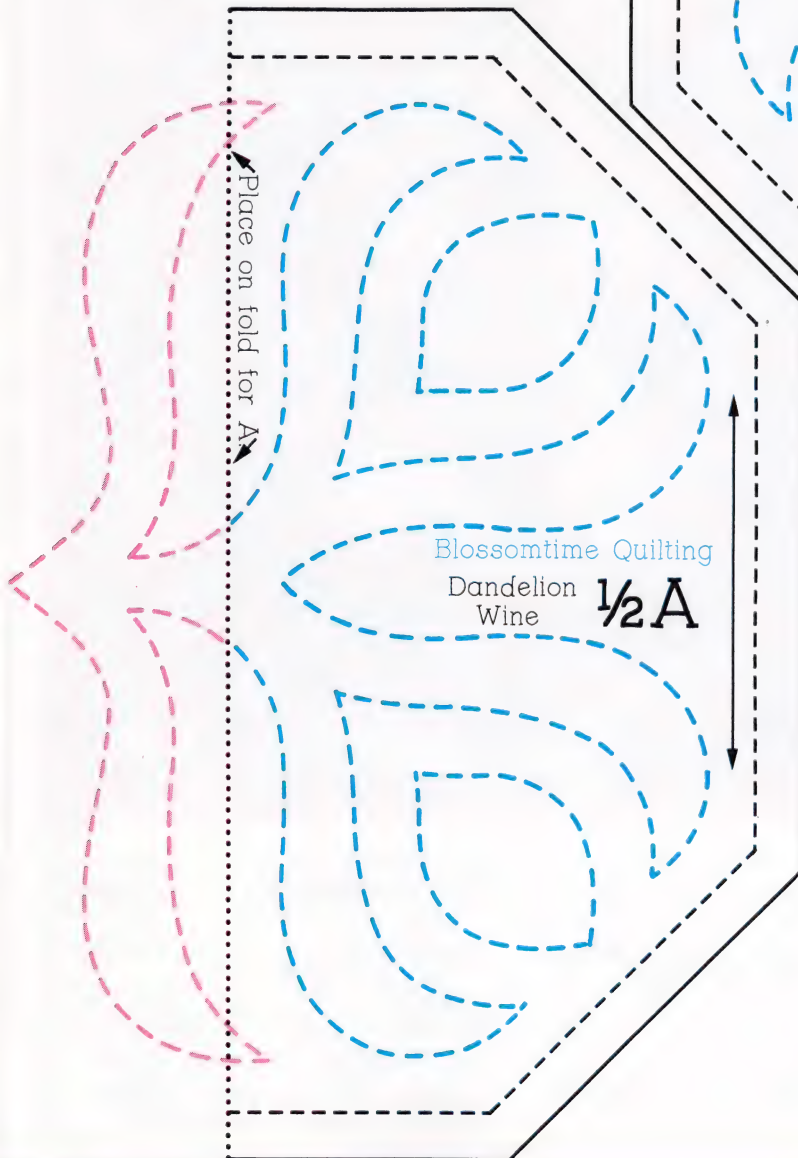
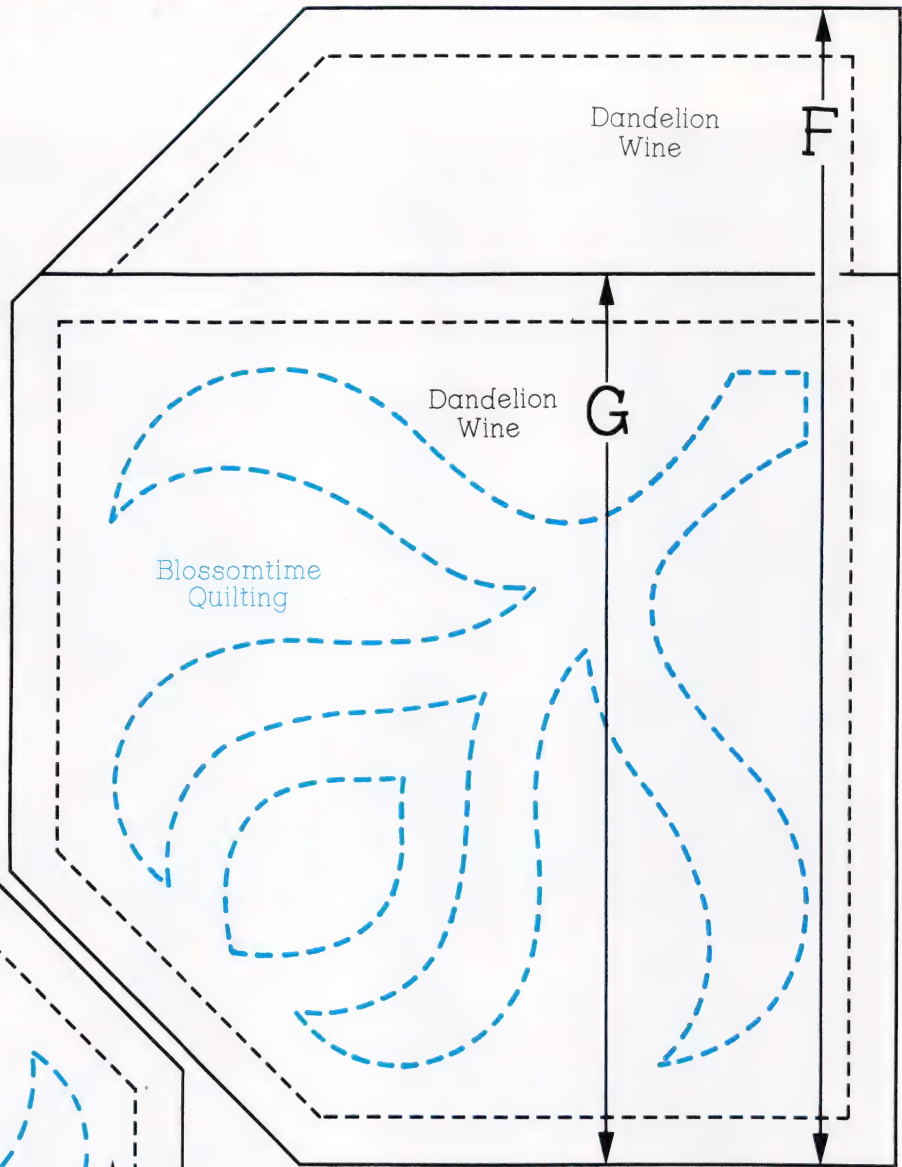
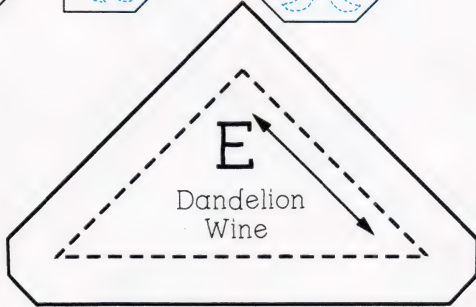
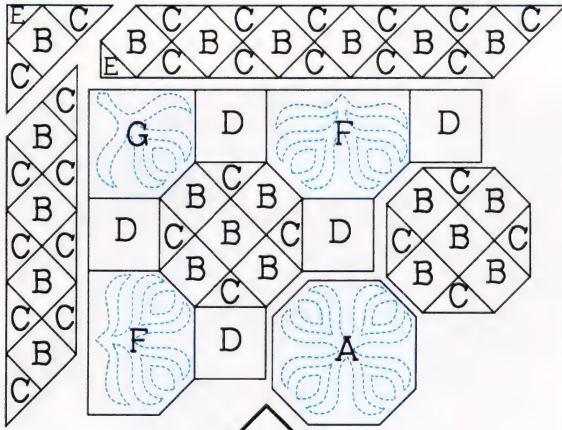
Block



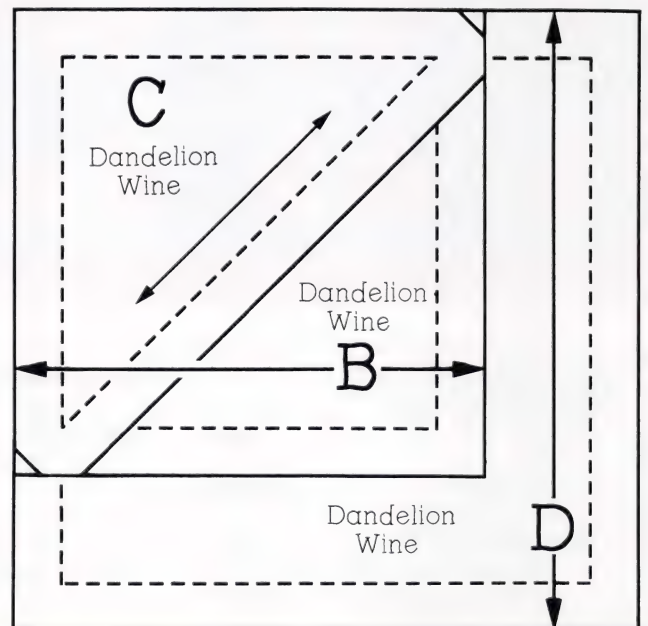
Block Piecing



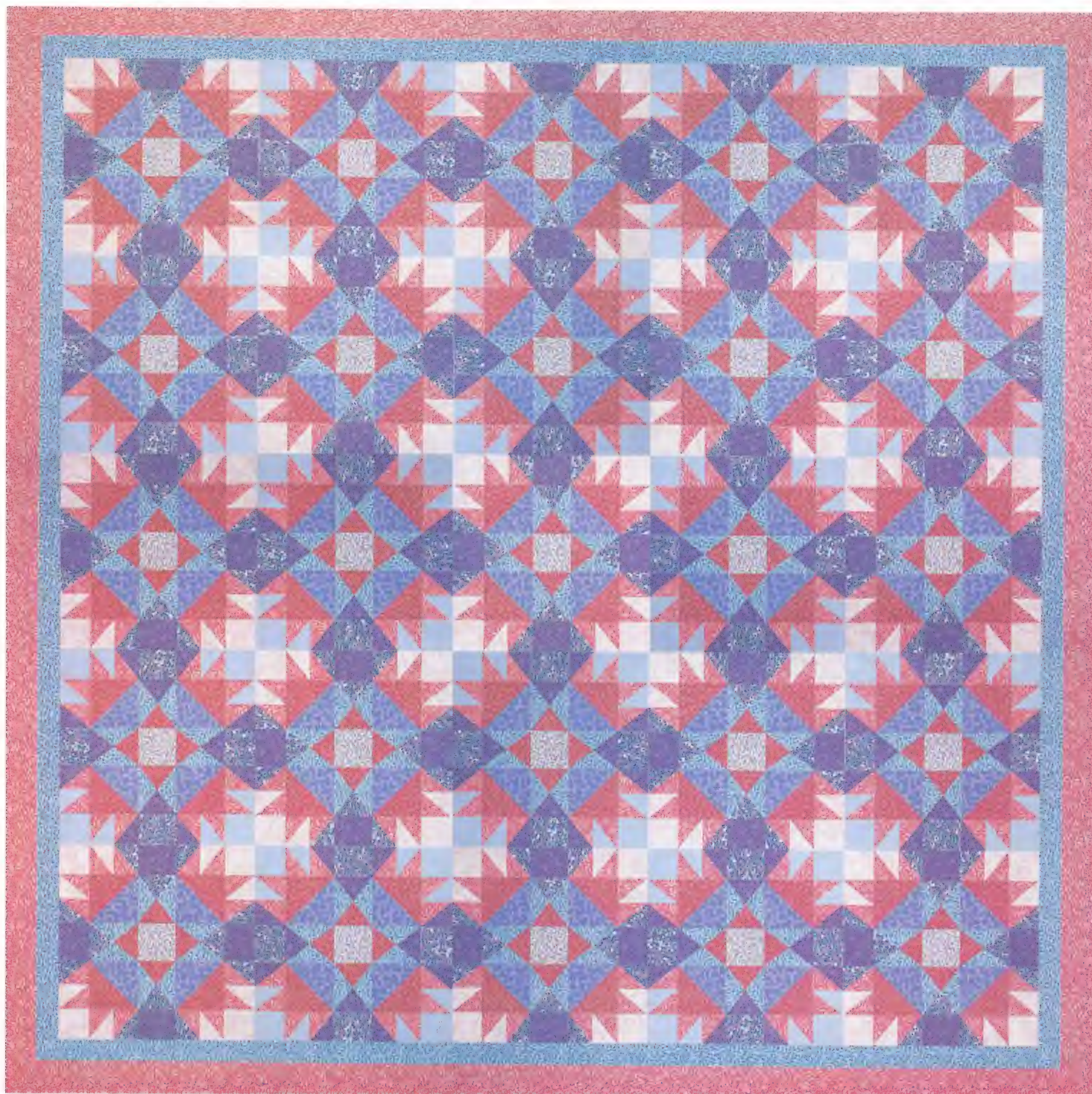
Partial Quilt Assembly



Align arrows with lengthwise or crosswise grain of fabric.



LILAC TIME



QUILT SIZE: 100" x 100"

YARDAGE: (44" fabric)

White Print $\frac{3}{8}$ yd.
25 A

Lt. Pink Print $1\frac{1}{8}$ yds.
104 F, 52 G

Med. Pink Print $3\frac{3}{4}$ yds.
4 border strips★ $3\frac{1}{2}$ " x $102\frac{1}{2}$ "
binding $11\frac{1}{2}$ yds. x $1\frac{1}{2}$ ", 400 F

Dk. Pink Print 2 yds.
100 B, 100 E

Blue Print $2\frac{7}{8}$ yds.
4 border strips★ $2\frac{1}{2}$ " x $96\frac{1}{2}$ "
200 C

Blue Solid 1 yd.
96 F, 48 G

Purple/Blue Print $1\frac{5}{8}$ yds.
52 B, 48 D, 104 F

Lavender Print $1\frac{1}{2}$ yds.
100 E

Purple Print $1\frac{5}{8}$ yds.
48 B, 52 D, 96 F

Lining $9\frac{1}{8}$ yds.

Batting 104" x 104"

TECHNIQUES: machine or hand
piecing, machine or hand quilting.

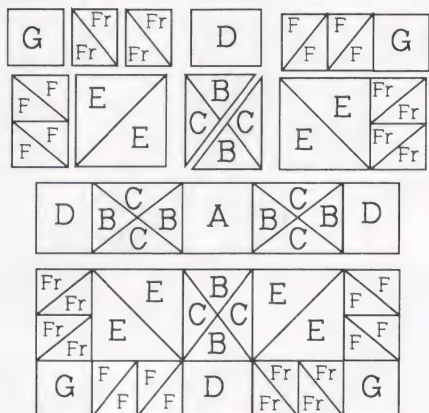
★ See the boxed copy on page 44.

Assembly is on page 43.



Spread a mantle of spring across your bed with this original geometric quilt pieced in a Maytime variety of lavender, pink, and blue print fabrics.

Blocks Y & Z Piecing



G

Lilac Time

Place arrows on lengthwise or crosswise grain of fabric.

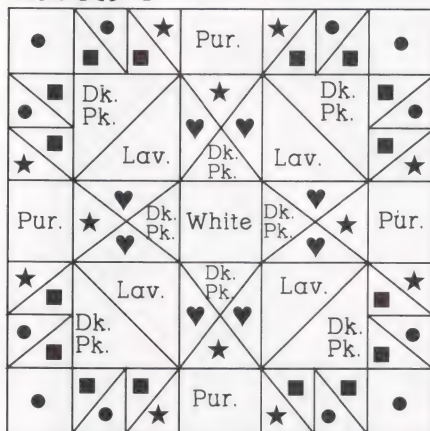
Lilac Time

A

D

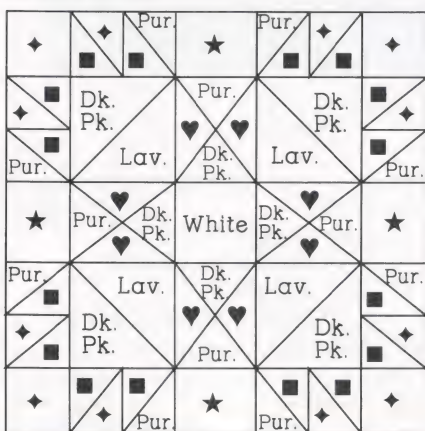
Lilac Time

Block Y



- Light Pink
- Medium Pink
- ★ Purple/Blue
- ♥ Blue Print
- ◆ Blue Solid

Block Z



B

Lilac Time

C

Lilac Time

E

F & Fr

Lilac Time

Lilac Time

GIVE-AND-TAKE



A perfect scrap quilt choice, this one-patch pattern allows you to use all of the fabrics in your collection! Consider making a charm quilt, a style popular in the late-19th and early-20th centuries where no two patches were cut from the same fabric—a lovely reason to trade fabrics with family and friends, adding variety as you increase your quilt's sentimental value.

QUILT SIZE: 81" x 93" Double

BLOCK SIZE: 6"

QUILT REQUIRES:

84 X Blocks, 44 Y Blocks, 40 Z Blocks

YARDAGE: (44" fabric)

Lt. Scraps 2 yds.

172 A

Med. Scraps 3¾ yds.

336 A

Dk. Scraps 2 yds.

164 A

Red Print 2¾ yds.

2 border strips★ 2" x 89½"

2 border strips★ 2" x 77½"

Blue Print 2⅞ yds.

2 border strips★ 3½" x 95½"

2 border strips★ 3½" x 83½"

binding 10⅞ yds. x 1½"

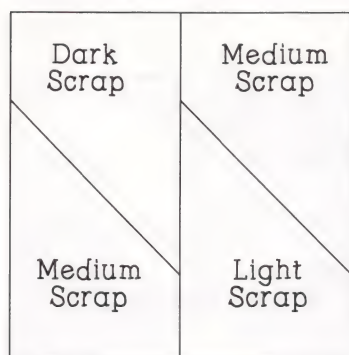
Lining, 7½ yds.; **Batting, 85" x 97"**

TECHNIQUES: machine or hand piecing, machine quilting or tying.

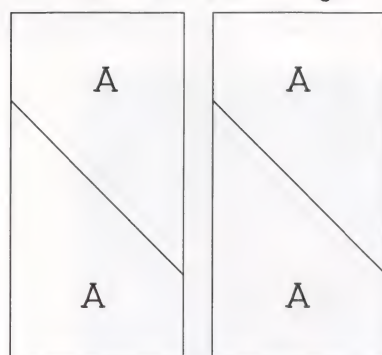
★ See the boxed copy on page 44.

Assembly is on page 42.

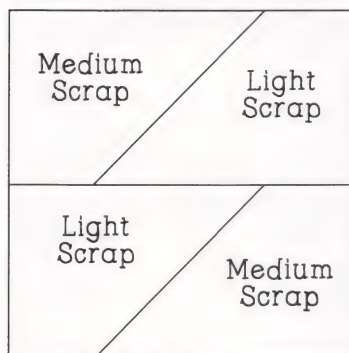
Block X



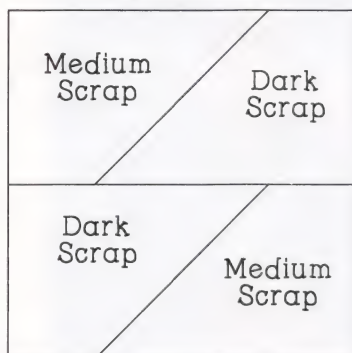
Block X Piecing



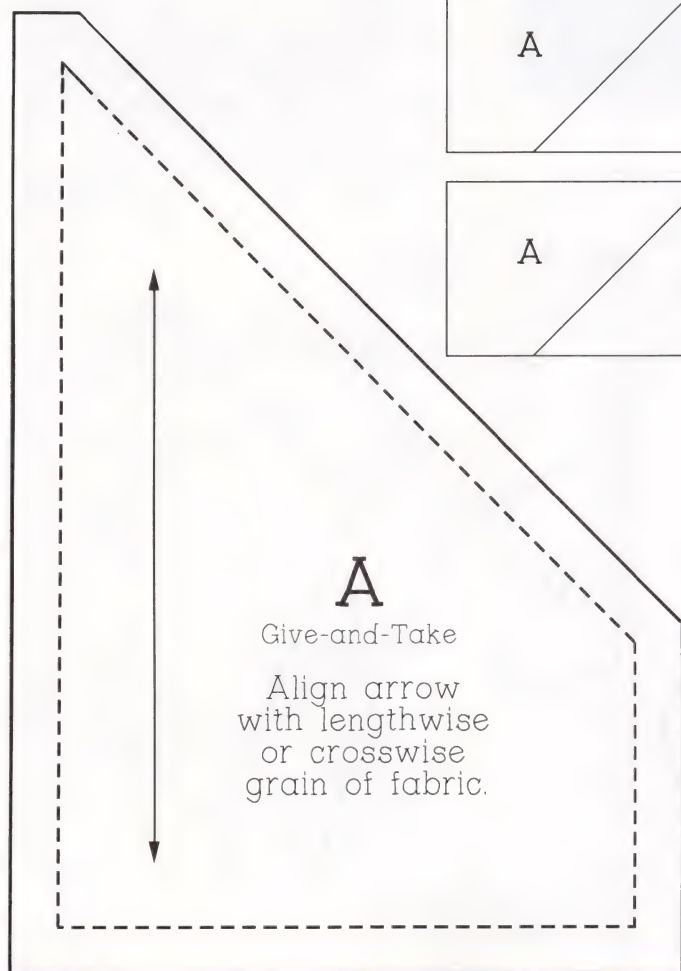
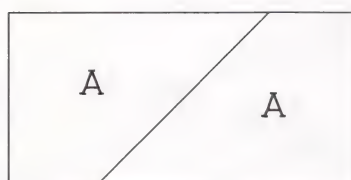
Block Y



Block Z

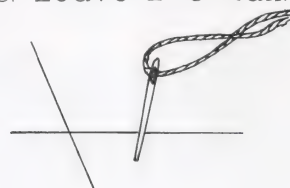


Blocks Y & Z Piecing

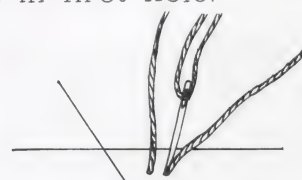


Tying A Quilt

Thread a large-eyed needle with one strand of washable yarn or two strands of pearl cotton. Avoiding seam allowances, push needle down through all layers. Leave 2"-3" tail.



Bring needle back up about 1/8" away. Push needle back down in first hole.



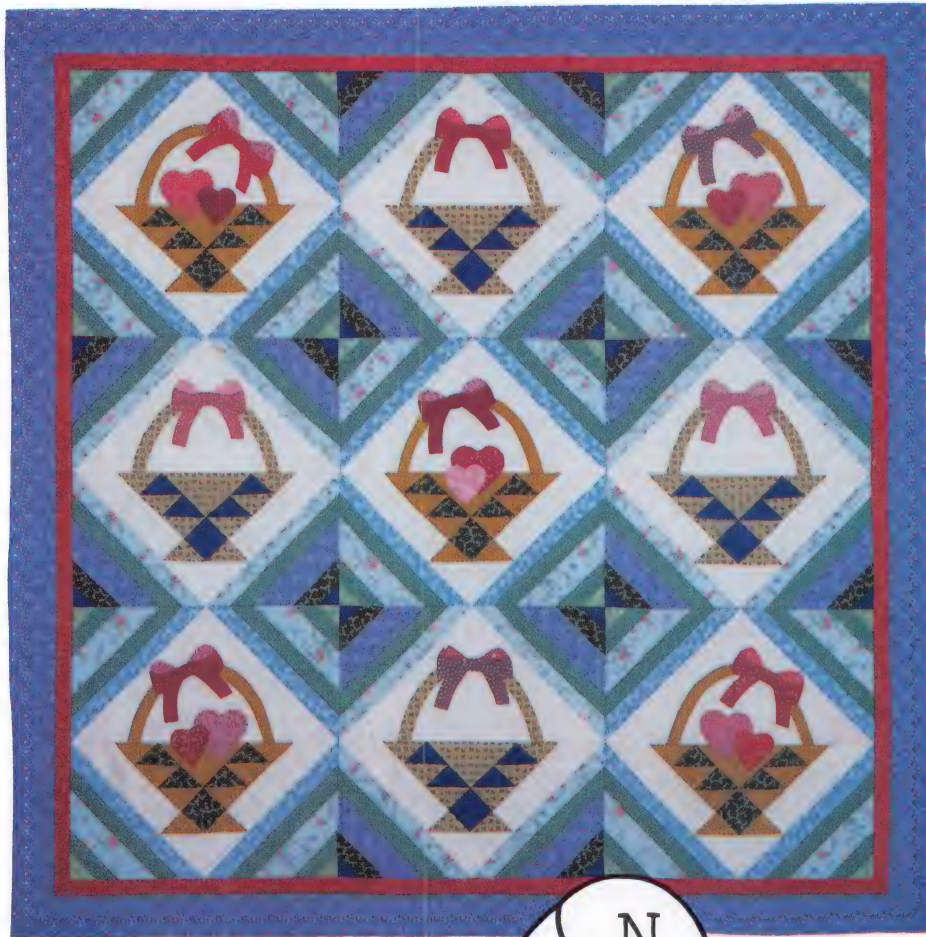
Bring needle back up. Cut, leaving about 2"-3". Tie a square (double) knot.




Quilt Assembly

X	Y	X	Z	X	Y	Y	X	Z	X	Y	X
Y	X	Z	X	Y	X	X	Y	X	Z	X	Y
X	Z	X	Y	X	Z	Z	X	Y	X	Z	X
Z	X	Y	X	Z	X	X	Z	X	Y	X	Z
X	Y	X	Z	X	Y	Y	X	Z	X	Y	X
Y	X	Z	X	Y	X	X	Y	X	Z	X	Y
X	Z	X	Y	X	Z	Z	X	Y	X	Z	X
Y	X	Z	X	Y	X	X	Y	X	Z	X	Y
X	Y	X	Z	X	Y	Y	X	Z	X	Y	X
Z	X	Y	X	Z	X	X	Z	X	Y	X	Z
X	Z	X	Y	X	Z	Z	X	Y	X	Z	X
Y	X	Z	X	Y	X	X	Y	X	Z	X	Y
X	Y	X	Z	X	Y	Y	X	Z	X	Y	X

LOVE BASKETS



 Three familiar motifs—baskets, bows, and hearts—combine gracefully in this sentimental design. What a fine gift it would be for someone special, to say, "You are appreciated—you are loved."

QUILT SIZE: 42½" x 42½"

YARDAGE: (44" fabric)

Lt. Pink Print ¾ yd.

9 A, 9 B, 9 E, 9 Er

Red Print ¼ yd.

4 border strips★ 1¼" x 40"

Red/Pink Scraps ¾ yd.

9 L, 9 M, 9 N, 9 O, 9 P, 9 Q,

9 R, 5 S, 5 T

Gold Print ¾ yd.

5 B, 40 C, 5 K

Tan Print ¼ yd.

4 B, 32 C, 4 K

Lt. Aqua† ½ yd.

16 F, 20 H

Blue #1‡ ¼ yd.

20 F

Blue #2‡ 1¾ yds.

4 border strips★ 3" x 45"

binding 5⅞ yds. x 1½", 16 H

Blue #3‡ ¼ yd.

16 C, 4 D, 16 J

Green #1‡ ¼ yd.

20 J

Green #2‡ ⅝ yd.

36 G, 20 I

Green #3‡ ¾ yd.

20 C, 5 D, 16 I

Lining 2¾ yds.

Batting 46½" x 46½"

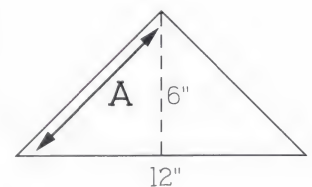
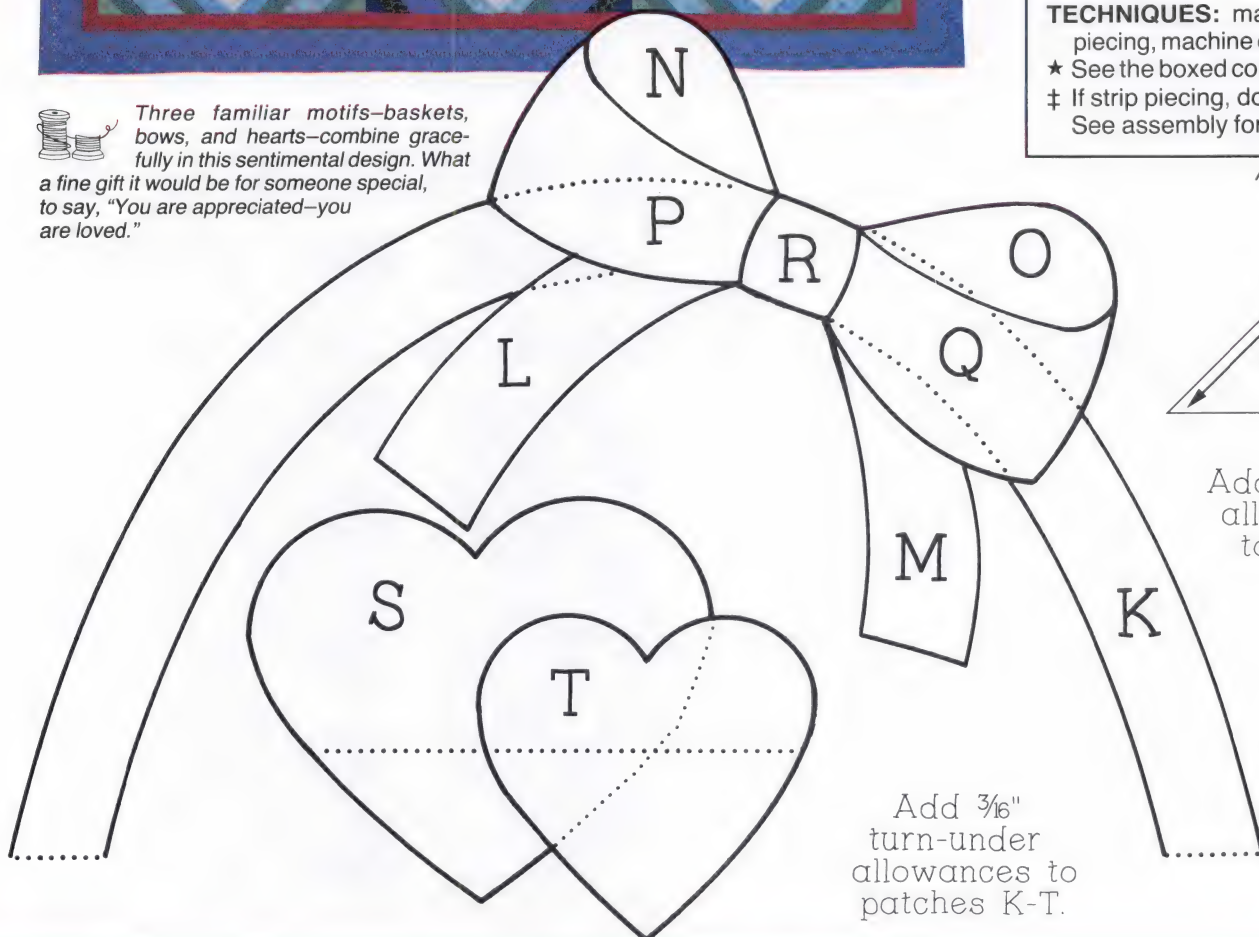
TECHNIQUES: machine or hand piecing, machine or hand quilting.

★ See the boxed copy on page 44.

‡ If strip piecing, do not cut F-J.

See assembly for strips to cut.

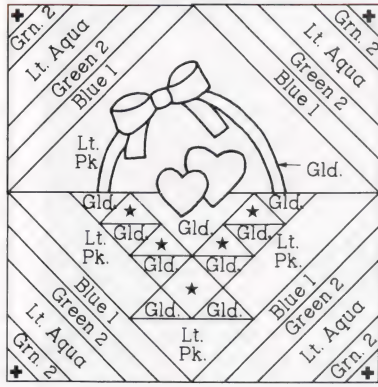
Assembly is on page 43.



Add ¼" seam allowances to A.

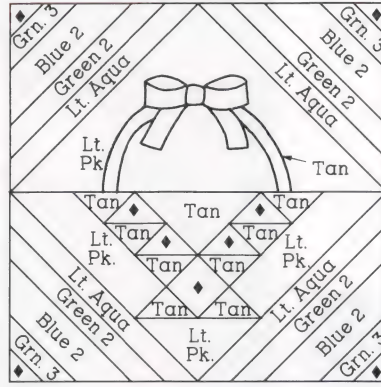
Add ⅜" turn-under allowances to patches K-T.

Block Y



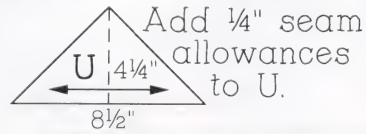
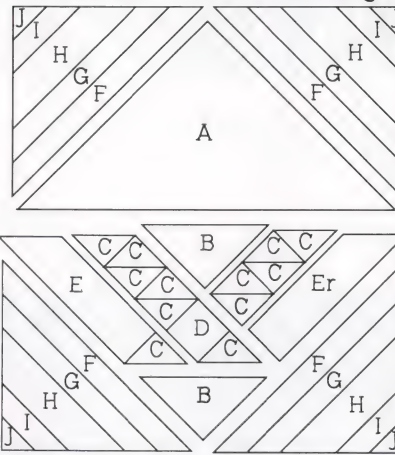
★ Green 3
◆ Green 1

Block Z

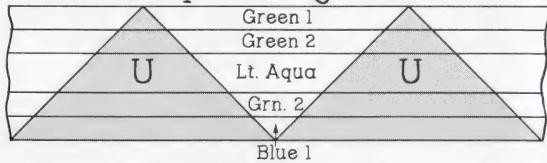


◆ Blue 3

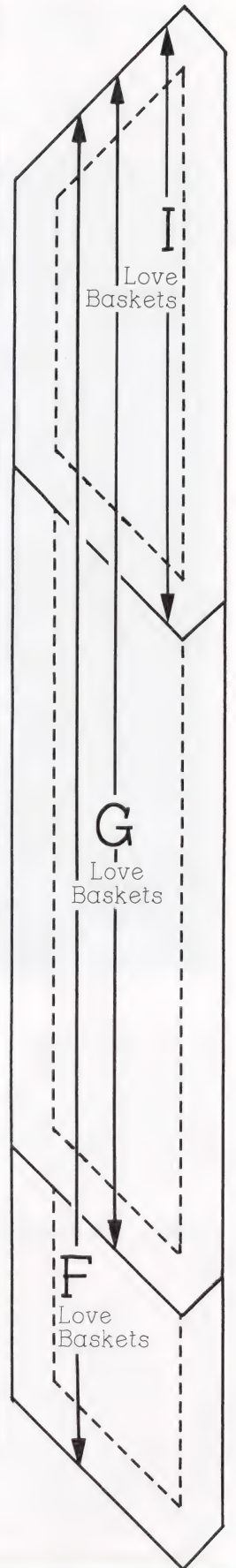
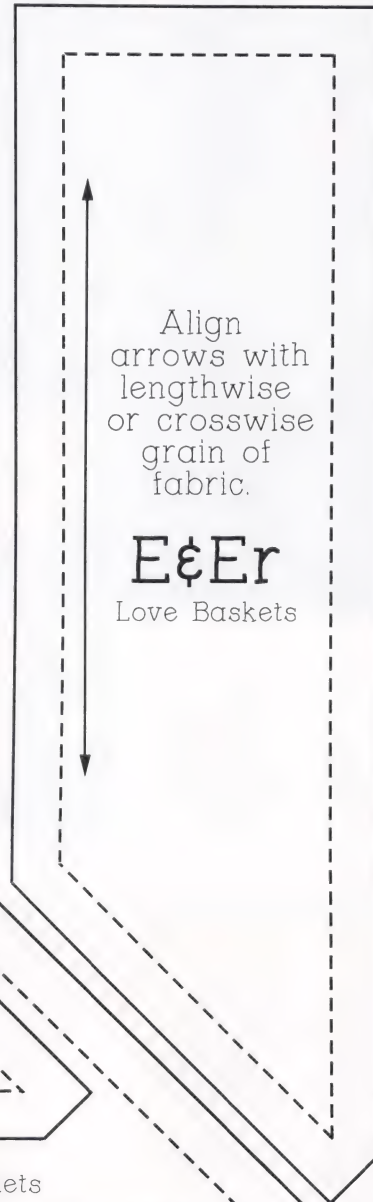
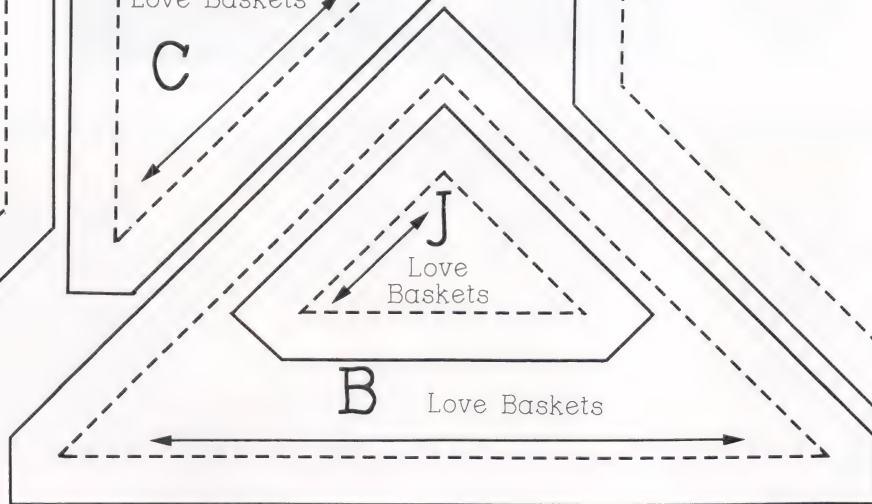
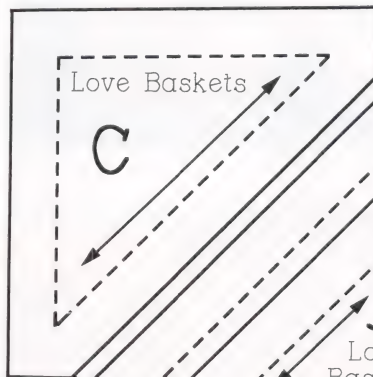
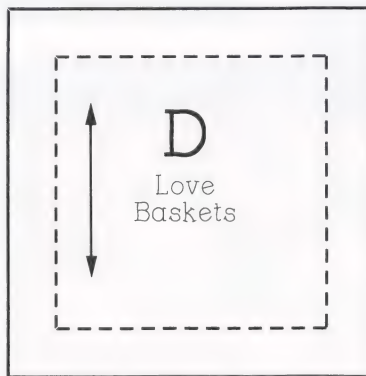
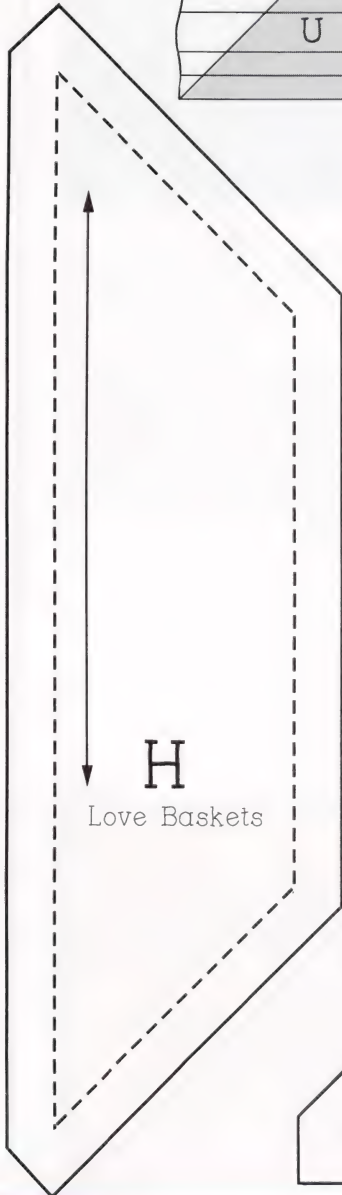
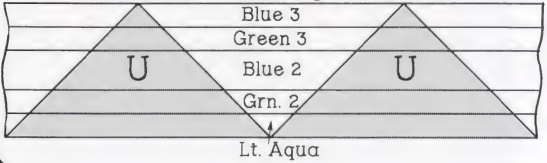
Blocks Y & Z Piecing



Strip Piecing - Block Y



Strip Piecing - Block Z



STITCH & SHOW

Readers often write to tell us of their experiences with *QUILTMAKER* patterns. In Stitch & Show we share with pleasure slides of some of the quilts readers have made. Let us see slides of your quilts, too!

Below, **STAR SHIMMER**, 64" x 80", made by Elizabeth Phillips of Arvada, Colorado, for her nephew, Justin O'Brien. Given his choice of all *QUILTMAKER* designs, he chose this F/W '83 (No. 4) pattern for his birthday quilt.



Right, **FOLK FLOWERS**, 46" x 66", made by Mary Ellen Hicks of Hickory, North Carolina, from the S/S '84 (No. 5) pattern. "I was relocated from California to North Carolina and needed something to do to keep me from being lonely in a new environment. The colors matched yours closely. All of your patterns are simply great! I look forward to each new issue!"



Above, **SIMPLY DE-VINE**, 60" x 84", made by Caroline Rear-don of Black Hawk, Colorado, from the F/W '84 (No. 6) pattern. "I loved the design and chose it for my brass bed. I wanted a greater variety of color in the flowers to brighten wintry days and added extra rows of dark patches at the bottom so the quilt would be long enough to cover the pillow area, too."

QUILTMAKER DESIGN CONTEST

Do you enjoy creating new designs or unique pattern variations? Wouldn't you like to see your design idea and byline in one of the next quarterly issues of *QUILTMAKER*? We would, also, because we believe readers' designs add variety, interest, and sparkle to its pages.

We invite you to enter our ongoing quilt-design contest. Designs must be uncopied originals or original variations of traditional patterns. We are looking for pieced, appliqued, embroidered, or combination designs whose pattern pieces will fit on one or two pages. We prefer that you submit your drawing on 8½" x 11" graph

paper and color it with pencils or felt pens.

Be sure to identify your drawing with the name of your design, your name, address, phone number, and the source of your design idea, if any. Mail your entry to:

QUILTMAKER Design Contest
Box 394
Wheatridge, CO 80034-0394

If similar entries are submitted, preference will be given to the one with the earlier postmark. We will notify all winners when judging has been completed. Nonwinning entries

will be returned after judging *only* if a self-addressed, stamped envelope is included.

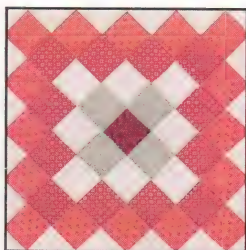
The judging dates are **February 1, May 1, August 1, and November 1**. Remember, if you want your entry returned, send a self-addressed, stamped envelope.

Each winner will be sent a check for \$75 upon publication of his or her design. Winner's name will be published with the design.

So why not get your design idea on paper right now and send it in before the next judging date? It might be just the pattern idea we're looking for in an upcoming *QUILTMAKER*.

GARDEN PATH

continued
from
page 6



ASSEMBLY

① Referring to center rows diagram and quilt photo on page 6, sew A's in diagonal rows. Sew a C patch to each end of middle row. Sew a B patch to each end of all other rows. Join rows. Sew a C to remaining corners.

② Fold border strips in half lengthwise and lightly press fold. Sew short border strips to top and bottom of pieced quilt. Sew remaining border strips to sides. Set aside.

③ Make a pattern for the vine as follows: Tape together tracing paper to make a piece 8" x 53 1/2". Fold the paper in half lengthwise and crease center fold. Lightly make a mark 3 3/8" from one end of the paper on the center fold. Refer to the border diagram on page 7. Place tracing paper on top of the full-size pattern, matching the center fold line of the paper with the center line of pattern and placing the top stars on the pattern in line with the mark on the paper. Use a dark pen to trace the vine between the stars. Do not mark the flowers and leaves. Reposition the pattern, matching stars; trace a second vine. Repeat two more times. Finally, trace the vine shown in blue on the full-size pattern and on the border diagram.

④ Each square of the grid on the border diagram equals 1". Use grid as reference for the placement of flowers and leaves. Trace motifs onto paper.

⑤ On the right border strip of the quilt, lightly make a mark on the creased center 3 5/8" from the top raw edge. Place the paper pattern under the fabric border. Align center folds and the top of the vine with the mark on the fabric. With a pencil or marking pen, lightly trace the vine, flowers, and leaves on the fabric. Turn the quilt and repeat in the bottom border, making certain that there is a continuous, smooth curve at the corner. Repeat for left-side and top borders.

⑥ Refer to Figs. 1 and 2 on page 7. Fold 1 1/2" medium green bias strip in half lengthwise, with wrong sides together. Stitch 1/2" from folded edge. Trim near stitching and press strip so that seam is underneath. Likewise, fold the 1" medium green and gray/green bias strips in half lengthwise and stitch 1/4" from folded edge. Trim and press as above.

⑦ Position and pin the long bias

strip and short stems on the drawn lines in border.

⑧ Turn under 3/16" allowances on all applique patches and baste. Position, pin, and blindstitch appliques.

⑨ Quilt in-the-ditch around A's, B's, C's, and applique patches. Quilt diagonal lines from the corners of A patches to edge of the quilt around appliques as shown. Bind to finish.

HEY DIDDLE DIDDLE

continued
from
page 18



ASSEMBLY

① Refer to the quilt on page 16. Note that all applique patches have been zigzag stitched with navy thread to add definition to the shapes. If using machine zigzag to stitch appliques, it is not necessary to add turn-under allowances. If hand stitching, add 3/16" turn-under allowances to curved edge of B and to all other applique patches. Turn under 3/16" allowances on applique patches and baste. Whether appliqueing by hand or by machine, add 1/4" seam allowances to straight edge of B.

② Align straight edge of B patch with bottom edge of A and pin to keep edges together. If using a machine zigzag stitch, test it first. If the stitching puckers the fabric, place typing paper or tear-away interfacing under the A patch to stabilize it. Blindstitch or machine zigzag curved edge of B to A. Referring to quilt, position, pin, and stitch the applique patches to A in alphabetical order. Applique moons to T patches. Carefully remove typing paper or tear-away interfacing. Cut away background fabric under applique patches, including the medium blue print under the cow's spots.

③ Lightly mark eyes on cow and eye and mouth on moon. With three strands embroidery floss, outline eyes with backstitch; fill in with satin stitch. Backstitch the mouth on the moon and the cow's tail.

④ To make inner pieced borders, refer to quilt photo. Join 6 plum P's alternately with 6 white P's to make a row. Make 7 more rows like this. Join 2 rows, turning one upside down to make a checkerboard border. Make 4 borders like this. Sew to top and bottom of quilt, turning as shown. Sew a Q to each end of remaining borders and sew to sides.

⑤ Referring to block diagram on page 16, make 8 star blocks. For outer

continued on next page

T.J.'s Quick Quilter

For beautiful work
well done
and
"NO MORE SORE FINGERS"

"I quilt professionally, six hours a day, five days a week. I wouldn't be able to do it without the quick quilter. It has saved my finger's life."

M.T., Florida

"I used to enjoy quilting, but now I love it! Thanks to the quick quilter my fingers don't hurt and my stitches are so beautiful and even. I get more compliments than ever."

S.L., New York

"I never quilt without your tool and I won't teach a quilting class unless everyone participating has one. It's a must!"

J.T., Illinois

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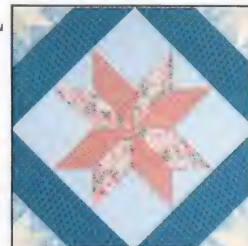
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borders, join 2 moon blocks with 1 star block. Sew to top of quilt. Repeat for bottom. Join 3 star blocks with 2 moon blocks. Sew to side of quilt. Repeat for other side.

⑥ Quilt in-the-ditch around all applique patches, patches in inner pieced border, and star block patches. If tying, make ties at random in the "sky" of A patch, at corners of all blocks, and make several ties along the inner pieced borders (P's). Bind to finish.

BEAUTIFUL DREAMER



continued
from
page 9

ASSEMBLY

① Referring to block diagrams on page 9, make 32 Y blocks and 48 Z blocks. The gray portion of the block diagrams is a star border unit. Make 40 star border units.

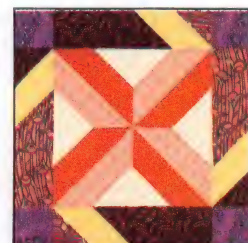
② Referring to quilt photograph on page 8, arrange blocks in 10 rows of 8 blocks each, turning blocks as needed to form design. Join blocks in rows. Join rows.

③ Referring to the partial border diagram on page 9, join 8 pink/blue H's with 4 aqua H's and 8 star border units to make top pieced border. Sew to top of quilt. Repeat for bottom. Join 10 pink/blue H's with 5 aqua H's and 12 star border units. Sew to side of quilt. Repeat for other side. Sew 2 I's to each corner.

④ Matching centers, sew a short white border strip between an 84½" and a 90½" teal border strip. Sew to top of quilt. Repeat for bottom. Sew a long white border between 102½" and 108½" teal borders and sew to side of quilt. Repeat for other side. Miter corners; trim excess from seam allowances.

⑤ Layer quilt lining, batting, and top. Quilt ¼" from seams of all patches and borders. Bind to finish.

PLAYFUL PIN- WHEELS



continued
from
page 15

ASSEMBLY

① If you are using a directional multi print like the one used in the quilt

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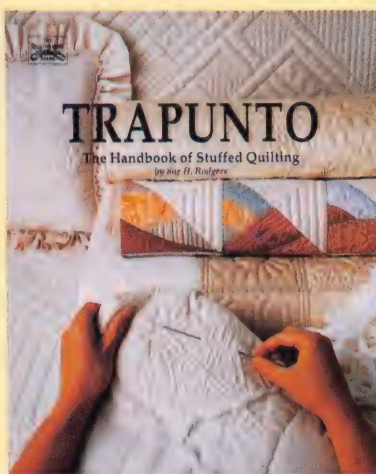
QUILTING by Sue H. Rodgers gives this classic quilting technique new life and gives quilters new possibilities. Rich, sculptured, raised quilting textures a quilt so beautifully, so elegantly, that trapunto is always admired but often regarded as a technique for expert quilters. This book makes stuffed quilting easy enough for beginners and quick enough for even the busiest person. Quiltmaking teacher Sue Rodgers has developed trapunto techniques that her students have found easy to use on projects from full-size quilts to clothing and household accessories. Now, in this handbook, she is sharing her proven methods that can be mastered by anyone who can hold a needle. No more tedious slitting and stuffing—and the results are equally beautiful on the front and back of the quilt. Belts, vests, and collars can be reversible! Book includes patterns and 16 color photos of accessories and quilts enriched with this easy-to-learn technique. **M-B121, \$14.95**

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photo, cut E's and C's as shown in the cutting diagram on page 15. Referring to diagrams on page 15, make 20 blocks, 14 sash 1's, and 17 sash 2's.

② Referring to the quilt diagram on page 13, arrange blocks, sashes, and F's in horizontal rows, turning sashes as shown. Join parts, referring to the directions for precision piecing on page 29 to align D's in blocks with D's in sashes. Join rows.

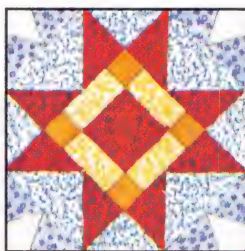
③ Referring to quilt diagram, join 4 D's, 2 E's, and 3 I's to make top pieced border. Sew to top of quilt. Repeat for bottom. Join 5 D's, 2 E's, and 4 I's to make side pieced border. Sew an F to each end. Sew to side of quilt. Repeat for other side.

④ Add multi-print border strips, mitering corners and trimming excess from seam allowances.

⑤ Quilt in-the-ditch around all patches and along seams of sashes and borders. Bind to finish.

STAR-BURST

continued
from
page 26



ASSEMBLY

① Referring to block diagrams on page 27, make 13 Y blocks, 12 Z blocks, 20 border unit 1's, and 4 border unit 2's.

② Arrange blocks in 5 rows of 5 blocks each, alternating blocks as pictured. Join blocks in rows. Join rows.

③ Refer to the partial border piecing diagram on page 27 and the quilt illustration on page 26. Join 3 dark blue D's, 2 white D's, 4 light blue H's, and 2 light blue I's to make top pieced border. Sew to top of quilt. Repeat for bottom and sides, mitering corners.

④ Sew white and medium blue K's in pairs. Sew white and medium blue L's in pairs. Join 4 L/L pairs with 5 border unit 1's. Sew a K/K pair to each end. Sew to top of quilt. Make 3 more borders like this. Sew 1 to bottom of quilt. Sew a border unit 2 to each end of remaining pieced borders. Sew to sides.

⑤ Add plaid borders, mitering corners and trimming excess from seam allowances.

⑥ Mark Star Flower quilting motif in A, E, and G patches. Quilt as marked. Quilt 1/4" from seams of B, D, F/Fr, H, and I patches. Quilt in-the-ditch around other patches. Quilt plaid border as desired. Bind to finish.

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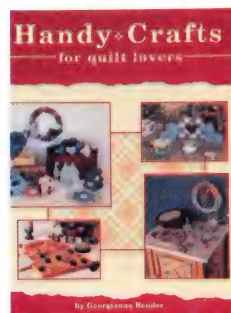
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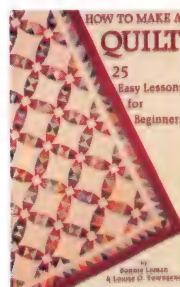
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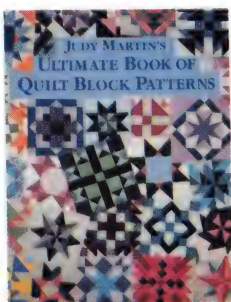
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MORNING GLORY

continued
from
page 22



ASSEMBLY

① Turn under $\frac{3}{16}$ " allowances on all applique patches. It is not necessary to turn under edges that will be covered by other patches.

② Refer to block diagrams on page 23 and full-size pattern on page 21. Note that the bottom of block X begins at the red line. To make an X block, piece a B between 2 blue #2 A's. Repeat. Sew a C between these 2 parts. Make 3 blocks. Lightly trace the vine on each block, beginning at the red line. Trace flowers, buds, and leaves as shown in block diagram. To make the vine, fold the 1"-wide bias strip lengthwise with wrong sides together and stitch $\frac{3}{16}$ " from the *folded* edge (Fig. 1 on page 21). Trim raw edges close to the stitching and press seam allowances so that they are hidden underneath. Cut into 3 11" lengths and 5 17" lengths. Begin pinning an 11" vine to a block. Where it travels underneath the C patch, pick out as much of the stitching as needed and tuck the strip under C. (Tweezers will help.) Blindstitch the vine and the C patch where stitching was picked out. Make 1 X block with light pink flowers and rose centers. Make 2 X blocks with medium pink flowers and rose centers. Position, pin, and blindstitch flowers, buds, leaves, and a dragonfly or butterfly on each X block.

③ To make the Y block, make the background as described in step 2, using blue #1 A's. Blindstitch a butterfly as shown in diagram on page 23.

④ Make a pattern for the Z block applique as follows: Align the bottom of a piece of $8\frac{1}{2}$ " x 11" tracing paper with the red line on full-size pattern. Trace the vine from the red line up to the top set of dots. Realign the paper, matching dots, and trace the portion of the vine between the sets of dots two more times as shown on the block Z diagram. Trace the flowers and leaves as shown on diagram. Stitch an 11" vine on each Z as described in step 2. Make 1 Z block with blue #3 A's and light pink flowers with rose centers. Make 2 Z blocks with blue #3 A's and medium pink flowers with rose centers. Make 2 Z blocks with blue #4 A's and medium pink flowers with rose centers.

⑤ Embroider veins on flowers, buds, and leaves using a short running

stitch as shown in blue on full-size patterns, or mark and quilt later. Use outline stitch for stems and antennae. Make french knots for dragonfly eyes and butterfly antennae ends. For the lower leaves (calyx), use long and short stitch as shown.

⑥ Make 3 top border units with blue #3 F's and gold E's. Make 3 bottom border units with blue #5 F's and gold E's. Make 2 side border units with blue #3 D's, 2 side border units with blue #4 D's, and 2 side border units with blue #5 D's, all with gold E's.

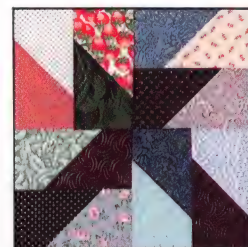
⑦ Refer to quilt photo on page 22. Join blocks, $1\frac{1}{2}$ " x 9" tan sashes, and top and bottom border units in 3 vertical rows. Join rows with long tan sashes.

⑧ Make pieced side borders as follows: Join side border units in order shown with tan H's. Sew a G to each end. Sew to sides of quilt. Sew short borders to top and bottom of quilt. Sew long borders to sides.

⑨ Quilt veins in leaves and flowers if desired. Quilt in-the-ditch around all appliques, pieced patches, and along seams of sashes and borders. Bind to finish.

GIVE-AND-TAKE

continued
from
page 34



ASSEMBLY

① Divide your scraps into lights, mediums, and darks. Since you need twice as many mediums as lights, place "medium lights" in the medium pile. Likewise, place "medium darks" in the medium pile. Although traditionally every patch in a charm quilt is made from a different fabric, feel free to use a fabric more than once, particularly if you don't have enough light or dark scraps, or if you prefer to emphasize a particular color or fabric.

② Cut out the required number of patches from each pile of scraps. Referring to the block diagrams on page 35, make 84 X blocks, 44 Y blocks, and 40 Z blocks.

③ Referring to the quilt assembly diagram on page 35 and the quilt photograph on page 34, arrange blocks in 14 rows of 12 blocks each, turning blocks as necessary to duplicate the design. Join blocks in rows. Join rows.

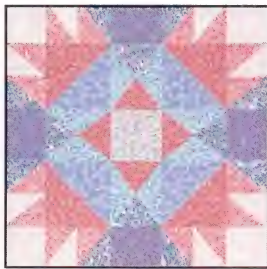
④ Add borders, mitering corners and trimming excess from seam allowances.

⑤ Layer quilt lining, batting, and

top. Baste. Quilt $\frac{1}{4}$ " from seams of all patches. Quilt borders as desired. Bind to finish.

LILAC TIME

continued from page 32



ASSEMBLY

① Referring to the block diagrams on page 33, make 13 Y blocks and 12 Z blocks.

② Join 3 Y blocks alternately with 2 Z blocks to make a row. Make 2 more rows like this. Join 3 Z blocks alternately with 2 Y blocks to make a row. Make a second row like this. Join rows, alternating types.

③ Matching centers, sew on borders, mitering corners and trimming excess from seam allowances.

④ Layer quilt lining, batting, and top. Baste. Quilt in-the-ditch around patches A-D, F, and G. Quilt $\frac{1}{4}$ " from seams of E's. Bind to finish.

DANDELION WINE

continued from page 30



ASSEMBLY

① We recommend hand piecing for this pattern. Read the feature on Tricks for Tricky Piecing given on page 29 about instructions for joining "add-on" patches.

② Referring to block diagrams on page 30, sew B's and C's to make a block. Make 72 blocks.

③ Refer to the partial quilt assembly diagram on page 31 for joining blocks with patches. Beginning in one corner as shown, join blocks with A's, D's, F's, and G's, adding on each patch or block and pivoting at corners as described in the feature on page 29.

④ Make the top pieced border as follows: Sew 25 wine B's between 24 yellow print C's and 24 teal C's. Add a yellow print E at each end. Sew to top of quilt, with the yellow patches touching the quilt. Repeat for bottom border.

⑤ Make a side pieced border as follows: Sew 28 wine B's between 29 yellow print C's and 27 teal C's. Sew to side of quilt. Repeat for other side.

⑥ Make 4 corner units by joining 1 B, 2 C's, and 1 E as shown in partial quilt assembly. Sew one to each corner.

⑦ Add borders. Miter corners and trim excess from seam allowances.

⑧ Quilt in-the-ditch around all patches. Mark the quilting motif (shown in blue) in half of an A patch. Rotate the pattern and mark in the other half of the A. Repeat in all A's. Mark the motif shown in blue in the $\frac{1}{2}$ A plus the quilting motif (shown in pink) that extends beyond A in all F patches. Mark the motif as given in G patches. Quilt as marked. Bind to finish.

LOVE BASKETS

continued from page 36



ASSEMBLY

① Turn under $\frac{3}{16}$ " allowances on all applique patches. It is not necessary to turn under edges that will be covered by other patches.

② Position, pin, and blindstitch applique patches K-R on A patches.

③ If you are strip piecing the corners of the blocks, cut these strips in place of patches F-J. From light aqua cut 5 strips $1\frac{3}{4}$ " x 40" and 4 strips $1\frac{1}{4}$ " x 40"; from blue #1 cut 5 strips $1\frac{1}{4}$ " x 40"; from blue #2 cut 4 strips $1\frac{3}{4}$ " x 40"; from blue #3 cut 4 strips $1\frac{1}{4}$ " x 40"; from green #1 cut 5 strips $1\frac{1}{4}$ " x 40"; from green #2 cut 14 strips $1\frac{1}{4}$ " x 40"; from green #3 cut 4 strips $1\frac{1}{4}$ " x 40".

④ Referring to the strip-piecing diagrams on page 37, join strips in the order shown to make pieced bands. There will be 5 pieced bands all alike for block Y and 4 pieced bands for block Z. Press seam allowances to one side. Use a see-through 45° triangle or make a U template from the diagram. With a rotary cutter, cut 4 U triangles from each pieced band. (There will be "leftover" triangles between the cut patches that can be saved and used in other projects. Four of these sewn together would make a nice potholder.)

⑤ Referring to diagrams on page 37, make 5 Y blocks and 4 Z blocks. Blindstitch patches S and T on Y blocks.

⑥ Join blocks in 3 rows of 3 blocks each. Join rows.

⑦ Add borders. Miter corners and trim excess from seam allowances.

⑧ Quilt in-the-ditch around applique patches and along seams of pieced patches. If desired, quilt 1" parallel lines in backgrounds of baskets. Bind to finish.



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GENERAL INSTRUCTIONS

INCLUDING BASIC QUILTMaking LESSONS

QUILTMaker PATTERNS

We give seam lines (dashed) as well as cutting lines (solid) for *QUILTMaker's* full-sized pieced patterns. Seam allowances are $\frac{1}{4}$ " for all pieced patterns, and the points are trimmed to reduce bulk in the seams and help with exact alignment of patches for machine sewing. The seam lines of adjoining patches fall into place for stitching when cut edges and trimmed points are aligned.

Large pieces are shown in miniature with dimensions. Use graph paper to rule these patterns in the measurements given, or measure and mark them directly onto the fabric using a carpenter's square, right triangle, or similar tool. The dimensions shown do not include seam allowances. Be sure to add them when you mark and cut your fabric.

★ Seam allowances (plus 2" extra length for insurance) are included in border strip lengths in quilt specifications.

☆ Where it is particularly important for the strip to be an exact size, as for an outer pieced border, seam allowances are given but not extra length.

No turn-under allowances are given for the applique patterns. Add $\frac{3}{16}$ " by eye when cutting. Occasionally, an applique pattern will be labeled with a letter in parentheses. This means that the segment is a continuation of another piece with the same letter. If we give just half of the pattern piece, the center line is indicated with a dotted line. When making the template, simply trace around pattern, flip the tracing over, and align the dotted center lines. Trace around pattern again to complete template for whole patch.

A pattern letter followed by an "r" indicates the need to reverse the pattern. If instructions call for 8 A and 8 Ar, mark 8 A, turn the template over and mark 8 Ar patches.

MAKING TEMPLATES

Trace pattern pieces onto clear template plastic, or trace on paper and glue the tracing to sandpaper, plastic, or cardboard. Cut out accurately. See instructions for method of your choice to determine whether to trace seam lines or cutting lines when making templates. Make a sample block to test the accuracy of templates before cutting the entire quilt.

PREPARATION

Wash and iron fabrics before cutting patches. Rinse dark colors separately to check for excess dye. Continue rinsing until water runs clear.

Plan to measure, mark, and cut border strips and larger patches before smaller ones from the same fabric. Arrange patches with cutting lines close or touching for best use of fabric.

GRAIN LINE

When marking and cutting patches, one or more straight sides of the patch should follow the lengthwise or crosswise grain of fabric, especially the sides that will be on the outside edges of the quilt block. Wherever possible, we indicate lengthwise or crosswise grain with an arrow on the pattern piece.

HAND PIECING

Patches for hand piecing require precisely marked seam lines, but marked cutting lines are optional. To mark the patches, place the template *face down* on wrong side of fabric and draw around it accurately with a pencil. Leave just enough space between patches to add $\frac{1}{4}$ " seam allowances when cutting.

After marking the patches, cut outward from the seam line $\frac{1}{4}$ ", measuring the distance by eye. The pieces will be joined right sides together, so the marked seam line on the wrong side of the fabric will be visible on both sides of the patchwork when sewing. Sew the seam through the penciled lines with a short running stitch, using a single thread. Begin and end each seam at seam line (not at edge of fabric) with two or three backstitches to secure seam.

MACHINE PIECING

Accurate cutting is very important in machine piecing. Include seam allowances in the template and mark the cutting line on back of fabric.

When machine sewing patches, align cut edges with the edge of the presser foot if it is $\frac{1}{4}$ " wide. If not, place masking tape on the throat plate of the machine $\frac{1}{4}$ " away from the needle to guide you in making precise $\frac{1}{4}$ " seams. Sew all the way to the cut edge unless you are inserting a patch into an angle.

HAND APPLIQUE

Templates for hand applique do not include turn-under allowances. Place template *face up* on right side of the fabric and draw around it lightly with a pencil. Add $\frac{3}{16}$ " allowances to appliques and cut carefully. Turn under and baste $\frac{3}{16}$ " allowances except where edges will be tucked under other appliques. Baste in place. Clip into fold of inward curves to make pieces lie flat.

If background block is a light color, lay it over printed pattern, matching centers, to see placement for appliques. Lightly mark major shapes with pencil or simply pin appliques in position. If you cannot see through background block, finger-crease block in half lengthwise, crosswise, and diagonally to form guidelines for placement of appliques.

Pin or baste applique patches onto the background fabric, tucking raw edges under adjacent appliques as needed. Applique with an invisible blind stitch or hemming stitch in a



thread color that matches the patch, not the background. Remove basting. To facilitate the quilting later and to prevent show-through, carefully cut away background fabric from behind appliques, using sharp scissors and trimming to within $\frac{3}{16}$ " of seam line. Reinforce seams with a couple of stitches if necessary to cut across seam lines when trimming.

PRESSING

Press all seams to one side, usually toward the darker fabric. Press quilt blocks flat and square with no puckers. Correct any prob-

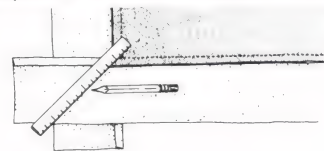
lems in blocks, sashes, or borders by removing a few stitches to ease puckers and resew.

SETTING BLOCKS TOGETHER

Join the blocks for the first row with $\frac{1}{4}$ " seams. Then join all blocks in the second row, and so on, until all rows are completed. Press all seam allowances in the odd-numbered rows in one direction and all seam allowances in even-numbered rows in the opposite direction. When all rows are completed, pin two rows together so that seam lines match perfectly. Join rows in groups of two, then four, and so on, until top is completed. Press all allowances in one direction, either up or down.

ADDING MITERED BORDERS

Center a border strip on each side of the quilt top to extend equally at each end. Pin, baste, and sew strips in $\frac{1}{4}$ " seams, beginning and ending the stitching at the seam line, not at outer edge of fabric. At one corner (on wrong side), smooth one border over an adjacent one and draw a diagonal line from inner seam line to the point where outer edges of two borders



cross. Reverse the two borders (bottom one is now on top), and again draw a diagonal line from inner seam line to point where outer edges cross. Match the two pencil lines (fabrics right sides together), and sew through them. Cut away excess, and press seam open. Repeat at other three corners of quilt.

MARKING FOR QUILTING

Place quilting pattern under quilt top. Lightly mark design on quilt top, using a hard lead pencil. Mark dark-colored fabrics with a chalk pencil. Be sure to test water-soluble pens for removability before marking the quilt. Some quilting may be done without marking the top. Outline quilting ($\frac{1}{4}$ " from seam around patches) or quilting in-the-ditch (right next to the seam on the side without the seam allowances) can be done "by eye." Other straight lines may also be "marked" as you quilt by using a piece of masking tape that is pulled away after a line is quilted along its edge.

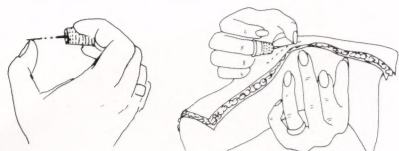
LINING

Make quilt lining about 2" larger on each side than the quilt top. Some small quilts require a single piece for lining, but usually two or three lengths must be seamed together. Remove selvages to avoid puckers; press seam allowances to one side. Place lining, wrong side up, on a flat surface. Spread quilt batt over the lining, making sure that both stay smooth and even. Place the quilt top, right side up, on top of the batting. Pin layers as necessary to secure them while basting. Beginning in the center, baste in an "X," in rows 4" to 6" apart, and around edges.

QUILTING

Quilting is done in a short running stitch with a single strand of thread that goes through all three layers. Use a short needle (8 or 9 between) with about 18" of thread. Make a small

knot in the thread, and take a first long stitch (about 1") through top and batting only, coming up where the quilting will begin. Tug on the thread to pull the knotted end between the layers. Take straight, even stitches that are the same size on the top and bottom of the quilt. For tiny stitches, push the needle with a thimble on your middle finger; guide the fabric in front of the needle with the thumb of your hand above the quilt and with thumb and index finger of



your other hand below the quilt. To end a line of quilting, take a tiny backstitch, then make another inch-long stitch through the top and batting only. Clip thread at surface of quilt. Remove basting stitches when quilting is finished.

BINDING AND FINISHING

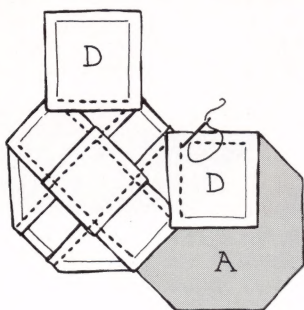
Trim quilt batt and lining even with quilt top. Leaving about 2" extra at each end, place a 1½"-wide binding strip on one edge of quilt top, right sides together. Sew through all layers with a ¼" seam, beginning and ending at seam line. Repeat for other three sides. Fold binding to the back, tuck under ¼", and blindstitch it down along seam line. At corners, trim, tuck in ends, and stitch. Rinse out any quilt marking that still shows. A nice finishing touch is to embroider your name, city, and date on the back.

TRICKS FOR TRICKY PIECING

continued from page 29

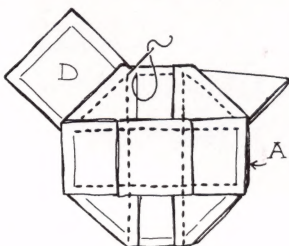
② Sew the B/C octagons as described in step 2 in the Dandelion Wine assembly directions on page 43.

③ Sew 2 D's along 2 C patch edges of pieced octagon, beginning and ending stitching at the seam line.



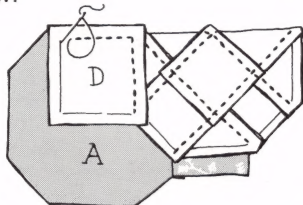
④ With right sides together, place an A patch underneath the D as shown above. Stitch A to D, beginning and ending at the seam line.

⑤ Align the adjacent corner of the



A patch with the raw edge of the pieced octagon, right sides together. Starting in the spot where the previous stitching ended, stitch the A to the octagon, ending at the point where the previous stitching ended.

⑥ Finally, stitch the next side of A to the next D, as shown in the figure below.



⑦ Continue adding patches in this manner until you complete the interior of the quilt top. Add the E and F patches along the outer edges. Complete the quilt following the assembly directions for Dandelion Wine given on page 43.

After practicing these piecing techniques, you will feel confident in choosing any pattern presented, knowing that your patchwork will be accurate and precise.

TRIPLE LINK CHAIN

continued from page 25



ASSEMBLY

① Referring to the quilt illustration on page 24, sort your bright scraps into color groups. You need 8 coordinating B's and 1 lighter scrap for the A in each block. You can cut the B's from 8 different scraps as shown, or use the same fabric more than once within a block. As the illustration shows, each color group can be used to make several blocks. We suggest that you use the same green fabric for all D's, Dr's, and E's.

② Refer to the block diagrams on page 25 and the instructions on sewing partial seams on page 29. Make 42 blocks.

③ Join blocks in 7 rows of 6 blocks each. Join rows.

④ Sew short borders to top and bottom of quilt. Sew long borders to sides. Miter corners and trim excess from seam allowances.

⑤ Mark the quilting motif in ½A patch. Rotate motif and mark in other half. Repeat in all A's. Quilt A's as marked. Quilt in-the-ditch around patches B-E. Bind to finish.

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Many of the quilts in this magazine were planned around these fabrics and colors. Blocks from five of them are shown for your convenience and consideration. As well, we have included a list of our fabric choices for

some of the other designs shown on the preceding pages. See Pattern Patter (pages 4-5) for other blocks from this issue made out of fabrics and packets shown here. All fabrics shown are highest quality 100% cotton.

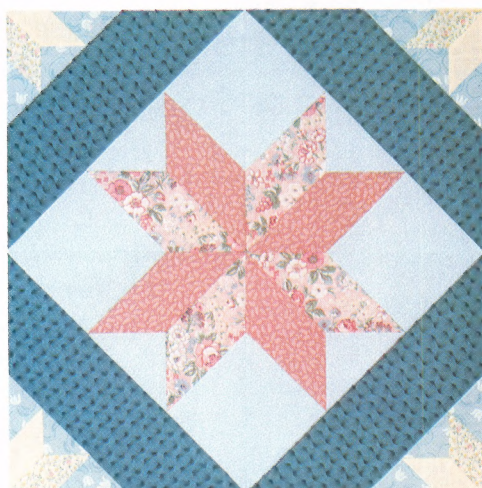
ON THE COVER:
THE GARDEN PATH
made from fabrics
H, I, J, K, L, M, N, O, and P

Bright Packet #1
\$8.50

Pink Print Packet #2
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← BRIGHT NIGHTS
(page 10) includes
fabrics LL and MM
and Packet #1

→ LOVE BASKETS
(page 36) includes
Q, R, S, T, U, V, W,
X, Y, Z, FF, and
Packet #2



BEAUTIFUL DREAMER (page 8) made from fabrics A, B, C, D, E, F, and G

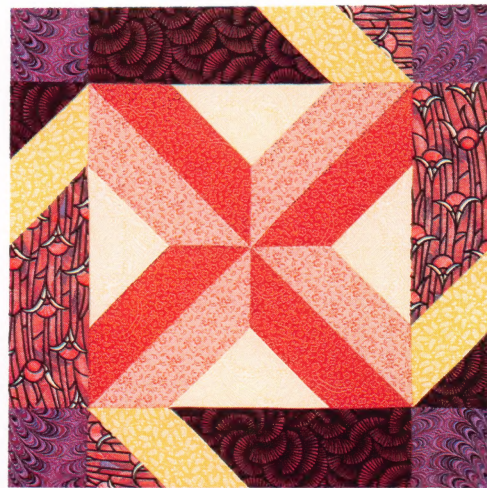
FABRIC PACKETS: Packet #1 offers 13 Bright Tone solid colors, 9" x 22" each, 1½ yards total, used to make the stars in Bright Nights (page 10). **\$8.50 each**

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PLAYFUL PINWHEELS (page 14) made from fabrics AA, BB, CC, DD, EE, FF, II, JJ, and KK

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GIVE-AND-TAKE (page 34)
includes fabrics GG and HH and Packet #FP17

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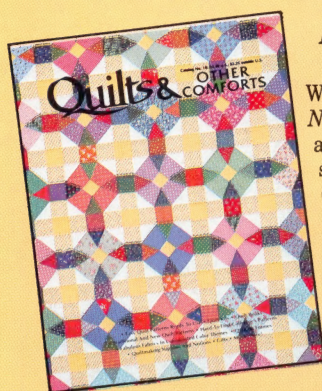
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